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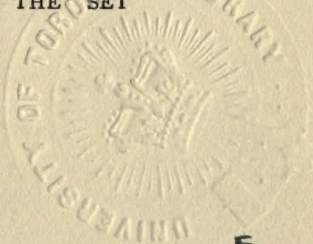
[Livingstone, Luther Samuel]

BIBLIOGRAPHY

OF THE FIRST EDITIONS IN
BOOK FORM OF THE WORKS OF

Alfred, Lord Tennyson

THE DESCRIPTION OF
A SET BROUGHT TOGETHER BY
DODD, MEAD & COMPANY
WITH NOTES REFERRING TO ITEMS
NOT INCLUDED IN THE SET



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NEW YORK
DODD, MEAD & COMPANY
M C M I

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INTRODUCTION

THE ways of book-collectors, why they should spend time and money in bringing together the first editions of the books of one author while those of another of equal literary merit are allowed to stand unsold on the bookseller's shelves, are, like other vagaries of mankind, oftentimes past understanding. Coleridge, Wordsworth and Byron, surely a trio of great English poets, attract but few collectors, but the first editions of Shelley, Keats and Lamb are eagerly sought after and bring constantly increasing prices. No author, all of whose books are easily secured, can be a "collector's author." There must be difficulties to be overcome to furnish the right zest to the collector.

Tennyson is a "collector's author," and very justly too, as he was the last, as well as greatest, of the poets of his time, and his first editions are big enough game for any hunter. Any collector who can bring together a complete or nearly complete set of his writings in first editions must have skill, courage and persistence in the highest degree, as well as the even

more necessary attribute of money. The opportunity is here offered of securing at once a set of first editions of Tennyson which cannot fail to be the admiration and envy of even the most skillful, courageous and persistent of book-hunters.

First editions of many of Tennyson's later books are easily secured. After he had attained fame his publishers ran immense editions, sometimes forty or fifty thousand copies or even more of some volumes, and they can, therefore, never be rare. Such books as *Tiresias*, *The Holy Grail*, *Ballads*, and some others, are still to be had in the market at or below the original publication price. Even more famous volumes, such as *The Princess*, *In Memoriam* and *Idylls of the King*, while moderately difficult to secure in fresh, unread condition, are still easily "picked up." The earlier volumes of *Poems* of 1827, 1830, 1833, and even of 1842, are now hard to come by, especially in the original bindings and uncut, and are bringing steadily increasing prices.

The real effort of the collector, however, must be put forth to secure the privately printed volumes which Tennyson, more than almost any other author, liked to prepare. The *Memoir* says "he always liked to see his poems in print some months and sometimes years before publication, for, as he said, 'poetry looks better, more convincing, in print.'"

Considering the rarity of these private issues, an especially large number of them are included in the set described in the succeeding pages. Their issue being private, often for a limited circle of friends only, it is remarkable that even the few which have

come upon the market should have been offered for sale. The first private issue of his early poem *The Lover's Tale*, and the preliminary trial issues of the *Idylls of the King*, are almost beyond hope of securing, although one of the latter has been purchased within a few years by a New York collector from the catalogue of an English bookseller, who did not at all appreciate its rarity or value. And many patient, and at the same time eager collectors, have found out that among rare books few items are really absolutely hopeless.

Tennyson more than any of his contemporaries was continually altering and revising or adding new lines to his poems after they were published. He also frequently would restore a poem after it had been once suppressed, or lines after they had been struck out. For these reasons some books, perhaps most noticeably *The Princess*, will be found represented in this set by a series of editions. To supply every volume which contains such alteration would extend the set beyond the space likely to be allotted to it by any other than the most exacting student of Tennyson's works. The most important of them have, however, been included. In making these additions the point has not been forgotten that the average collector's shelf room is limited. For this reason most of the books to which Tennyson contributed a few lines or a single poem have been excluded. The fact that Tennyson contributed four lines to Jebb's *Primer of Greek Literature* makes that book a first edition of Tennyson. It is not, however, a book that is likely to interest a collector.

It has been mentioned in its proper place in this bibliography, but the volume has not been included in the set. Most of the Annuals to which during his earlier years Tennyson, in common with his contemporaries, was a frequent contributor, have been excluded for the same reason. An exception has been made only in the case of *The Tribute*, in which the "Stanzas" there printed for the first time are of especial interest, being an early version of a part of one of the author's best known poems, "Maud." One or two other items of which *Helen's Tower* is the most notable, though containing only a single contributed poem, have been included on account of their rarity and interest. Several pirated volumes by Richard Herne Shepherd and J. Dykes Campbell, though not actual first editions, have also been included.

Collectors refuse to acknowledge appearance in a periodical as a first edition. While we have attempted in our comment under each volume to name those poems which did appear in print in periodical form before they were collected with others by the author, our notes in this respect may not be quite complete. As the periodical issues quite often differ from the later issue in book form, a systematic collection of the poems as they first appeared could not fail to be of interest to the special student of the author's text.

The items described in large type, generally with collations, are those included in the set. Items mentioned in the notes beginning in each case with the word "Note" are not part of the set described. Some of them, such as the Annuals and other books

to which Tennyson was merely a contributor, have been purposely excluded. Others, and these are not numerous, will be added as they can be secured.

The collations might have been made more extended. We think, however, that sufficient data has been given to properly verify the make-up of the book. Blank pages and blank leaves have been generally ignored in the collations. The new bibliography, we know, demands a description of each book leaf by leaf, and every blank leaf which originally formed a part of any signature of the book when it was printing ought to be described as an essential part of the book. In modern books, however, this is not as necessary as in old books, and we hope that the notes about the books themselves and their contents will be of more interest than a leaf-by-leaf description of the volumes.

While an occasional important variation in the texts of different editions has been noted, no effort has been made to point out all of these. That, if carried out, would result in a variorum edition of the author's writings, a *magnum opus* which some one may some day prepare and which will necessarily fill many volumes.

The best bibliography of Tennyson's works hitherto accessible has been that which was prepared by the late Richard Herne Shepherd, a most assiduous student of Tennyson's writings (too assiduous many times for Tennyson's own well feeling), but not published until after his death. The authoritative bibliography will be that by Mr. Thomas J. Wise, master collector along his chosen lines and master bibliog-

rapher of the modern English poets. This bibliography will appear in one of the forthcoming volumes of the *Literary Anecdotes of the Nineteenth Century*. We have been favored and much aided in preparing the description of this set by having the privilege of consulting proof sheets of a part of this bibliography. We have not, however, had access to the complete material, and when Mr. Wise's bibliography is printed we expect to find some of our queries explained, omissions supplied and mistakes corrected. We have also been aided materially by Dr. Rolfe's very satisfactory notes found in the Cambridge Edition of Tennyson's *Works* and needless to say by the *Memoir of Lord Tennyson* by his son, which includes extracts from his letters and journals.

L. S. L.

WORKS

OF

ALFRED, LORD TENNYSON

WORKS OF ALFRED, LORD TENNYSON

POEMS BY TWO BROTHERS. LONDON, 1827. 16mo, original boards, uncut.

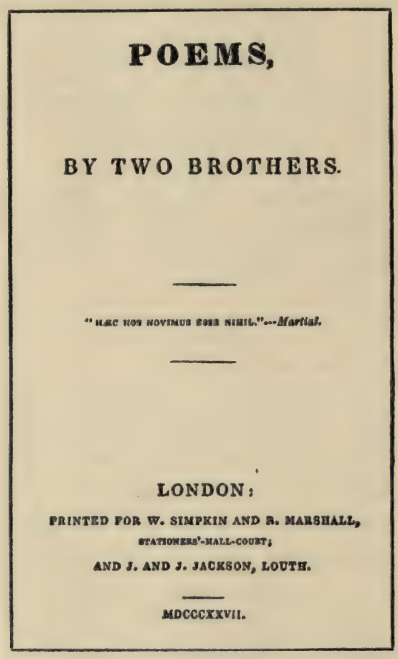
Collation: Title, Advertisement, prefatory poem, Contents and Errata, pp. i–xii; text, pp. 1–228.

This volume contains Tennyson's first published work. Three brothers actually contributed to it, Alfred, Charles and Frederick; the latter, however, was responsible for only three or four poems. Tennyson told his friend Knowles that "the three brothers bound themselves to each other never to reveal who wrote this or that." After Lord Tennyson's death (his brother Charles having died earlier) his son Hallam, aided by the memory of his uncle Frederick, then still living, endeavored to fix definitely the authorship of the several pieces.

Of the one hundred and three pieces in the volume he ascribed forty-two to Alfred, forty-eight to Charles and three to Frederick, with reasonable certainty. Four were doubtfully ascribed to Alfred and

POEMS BY TWO BROTHERS, 1827—*Continued*

one doubtfully to Charles, while another was begun by Alfred and finished by Charles. Concerning the remaining four he was not willing to express any opinion.



POEMS,

BY TWO BROTHERS.

"HÆC NOS NOVIMUS ESSE NIHIL."—*Martial.*

LONDON:

PRINTED FOR W. SIMPKIN AND R. MARSHALL,
STATIONERS'-HALL-COURT;
AND J. AND J. JACKSON, LOUTH.

MDCCCXXVII.

The boys—for Alfred at that time was only about seventeen and Charles a year older—seem to have copied out the best of their poems into a sheep-bound blankbook, which they carried to their local booksellers, Messrs. J. and J. Jackson of Louth, who printed the book, paying the authors twenty pounds

POEMS BY TWO BROTHERS, 1827—*Continued*

for the copyright. Of this sum a considerable part (the *Memoir* says one half, but Tennyson himself told James Knowles one fourth) had to be taken out in books.

The original manuscript of *Poems by Two Brothers* was discovered a few years ago in the possession of the successors of the Jacksons. It was put up for sale at Sotheby's and brought £480, being purchased by Messrs. Macmillan & Bowes, booksellers, of Cambridge. They expected to dispose of it to the College authorities, but for some reason, probably lack of funds, this was impossible, and the manuscript was purchased by Messrs. Dodd, Mead & Company, who offered it for sale in their catalogue of April, 1893, for $3,500. When the friends of the College found that the manuscript had actually been sold abroad, they bestirred themselves and a fund was raised by subscription for its repurchase. It is now in the library of Trinity College, Cambridge.

None of the poems in the volume were ever reprinted, with Tennyson's permission. Some copies of *Poems by Two Brothers* were printed on large paper. Except Tennyson's last book, *The Death of Oenone*, published after his death, no first edition of any other book of his was ever published in two sizes.

PROLUSIONES ACADEMICÆ PRÆMIIS ANNUIS DIGNATÆ. CAMBRIDGE, 1829. 8vo, brown levant morocco, gilt top, uncut, by Tout.

Collation: Title, half-title, text, etc., pp. 1–41, with blank leaf at end, completing the signature.

PROLUSIONES ACADEMICÆ, 1829—*Continued*

"Timbuctoo," the poem which obtained the Chancellor's Medal at the Cambridge Commencement, 1829, is the first piece in the volume, filling pages 5

PROLUSIONES

ACADEMICÆ

PRÆMIIS ANNUIS DIGNATÆ

ET

IN CURIA CANTABRIGIENSI

RECITATÆ

COMITIIS MAXIMIS

A.D. M.DCCC.XXIX.

CANTABRIGIÆ:

TYPIS ACADEMICIS EXCUDIT

JOANNES SMITH.

to 13. An early mezzotint portrait of Tennyson, engraved by Sartain, is inserted in this copy. Laid in also is a very interesting autograph letter to Metcalfe, the Cambridge printer, relating to the poem. This letter we quote in full, although it is printed,

PROLUSIONES ACADEMICÆ, 1829—*Continued*

with some of the abbreviations expanded, in the *Memoir*, Vol. I, p. 45. The date is there given as 1831.

"SOMERSBY.

"Sir,

"As you intend to reprint the Cambridge P. Pms it would seem odd to leave mine out tho' for my own part I had much rather you had not thought of it. Prize poems (without any exception even in favour of Mr. Milman's Belvidere) are not properly speaking 'Poems' at all & ought to be forgotten as soon as recited. I could have wished that poor Timbuctoo might have been suffered to slide quietly off with all its errors into forgetfulness; however as I do not expect to turn you from your purpose of republishing the Pe Ps, I suppose mine must be printed along with them; only for 'cones of Pyramids,' which is nonsense (p. 10), I will thank you to substitute 'peaks of Pyramids.'

"I am, Sir
"yours truly
"ALFRED TENNYSON.

"Sunday morng."

The correction noted was made in all late reprints of the poem, although Tennyson himself never included it in any of the collected editions of his works. After his death it was included in the second edition of *Poems by Two Brothers*.

The author apparently had a few copies of "Timbuctoo" alone pulled from the types of the *Prolusiones*. Of this separate edition, which certainly follows instead of preceding the official edition, only a single copy is known to exist. This copy (which is now owned in the United States) is for the first time accurately described by Mr. Wise in his forthcoming *Bibliography*. He says there in part:

PROLUSIONES ACADEMICÆ, 1829—*Continued*

"This is a separate pull of the poem alone, without any of the additional matter which accompanied it in the *Prolusiones*. The pamphlet was formed by taking the first sheet of the *Prolusiones*—16 pages; deleting the general title-page, and setting the single word *Timbuctoo* in its place, forming a half-title (with blank reverse); adding to the separate title to *Timbuctoo* the Arms of the University, and the printer's imprint: '*Printed by J. Smith, Printer to the University.* 1829'—thus forming a complete title-page. No alteration of the pagination was necessary, the poem occupying pp. 5–13 as in the *Prolusiones*. Pages 14–16, completing the sheet, are blank. The leaves (which are entirely untrimmed) measure 9⅛x5⅞ inches. The reason why the poem was thus separately printed is not known; indeed, the fact of the existence of this separate issue has never hitherto been recorded. No doubt the poet himself caused a few copies to be so struck off for friendly distribution."

POEMS CHIEFLY LYRICAL. LONDON, 1830. 16mo, original boards, uncut.

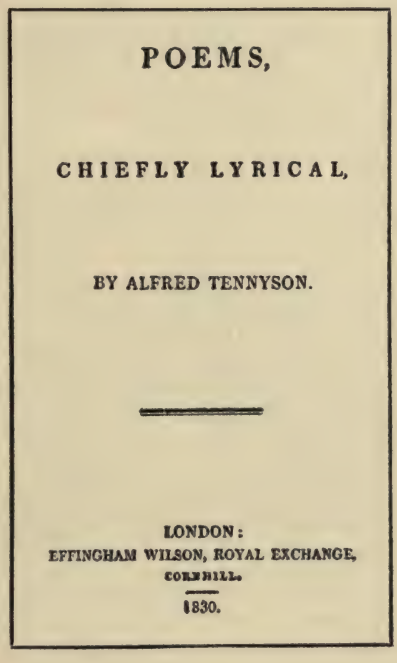
Collation: Title and Errata, pp. i–iii; text, pp. i–154; advertisements, 1 leaf.

This is Tennyson's first collected volume of verse. Of the fifty-six pieces in the volume, the twenty-three following have never been included in any authorized edition of the author's works.

The "How" and the "Why."
The Burial of Love.
To —— "Sainted Juliet! dearest name!"
Song. "I' the glooming light."
Song. "The lintwhite and the throstlecock."
Song. "Every day hath its night."
Hero to Leander.
The Mystic.

POEMS CHIEFLY LYRICAL, 1830—*Continued*

The Grasshopper.
Love, Pride, and Forgetfulness.
Chorus, in an unpublished Drama, written very early.


POEMS,

CHIEFLY LYRICAL,

BY ALFRED TENNYSON.

LONDON:
EFFINGHAM WILSON, ROYAL EXCHANGE,
CORNHILL.
1830.

Lost Hope.
The Tears of Heaven.
Love and Sorrow.
To a Lady Sleeping.

POEMS CHIEFLY LYRICAL, 1830—*Continued*

Sonnet. "Could I outwear my present state of woe."

Sonnet. "Though Night hath climbed her peak of highest noon."

Sonnet. "Shall the hag Evil die with child of Good."

Sonnet. "The pallid thunderstricken sigh for gain."

Love.

English Warsong.

Dualisms.

Οι ῥεοντες. "All thoughts, all creeds, all dreams are true."

Twenty-four of the others were reprinted in the first two-volume edition of *Poems* in 1842, some with alterations, generally slight. One, "The Deserted House," was omitted in the first four editions, but was restored in the fifth edition, 1848, without change. Another, "The Sea-Fairies," was not reprinted until the eighth edition of *Poems*, 1853, and then with numerous changes. Four pieces,

Nothing will Die,

All Things will Die,

The Kraken,

We are Free,

were first restored in the 1872 edition of the *Works*. The "National Song:" "There is no land like England" was first reprinted in *The Foresters* in 1882, and then with the choruses rewritten. The two remaining pieces,

POEMS CHIEFLY LYRICAL, 1830—*Continued*

Elegiacs,

Supposed Confessions of a secondrate sensitive Mind not in unity with itself,

were first reprinted in the 1884 edition of *Works*. The first there has the title "Leonine Elegiacs."

SONNETS AND FUGITIVE PIECES, BY CHARLES TENNYSON. CAMBRIDGE, 1830. 16mo, original cloth, uncut.

Collation: Half-title and title, pp. i–iv; text, pp. 1–83.

By Alfred's brother, Charles, who contributed to the *Poems of Two Brothers*, and included in the set on that account.

This is a presentation copy, with inscription in the author's autograph:

"William B. Philpot
from Charles Turner
July 28th, 1857."

An autograph letter to Philpot, signed "Charles Turner," is inserted. Charles Tennyson assumed the name of Turner in 1837 on inheriting property from an uncle, Samuel Turner.

The imprint in this copy is in three lines, "Cambridge: / Published by B. Bridges, Market Hill/ MDCCCXXX./ "Another copy, probably an earlier issue, has two additional lines inserted after the second, "and sold by John Richardson, 91, Royal/ Exchange, London." The book evidently had a slow sale, as there is a catalogue of books published

SONNETS AND FUGITIVE PIECES, 1830—*Continued*

by Moxon, 8 pages, dated March, 1856, bound in. This certainly cannot belong with the first edition.

NOTE: Tennyson contributed three pieces to *The Gem, A Literary Annual*, for 1831, as follows:

A Fragment. "Where is the Giant of the Sun, which stood?"
Anacreonatics. "With roses musky breathed."
No More.

These three pieces were never reprinted with the poet's authorization. They were included by Richard Herne Shepherd in 1870 in the collection of poems printed to accompany his second pirated edition of "The Lover's Tale."

Tennyson also contributed to two annuals issued in 1832. *Friendship's Offering* contains a sonnet at page 367:

"Me my own fate to lasting sorrow doometh."—

and the *Yorkshire Literary Annual* contains a sonnet:

"There are three things which fill my heart with sighs."

Neither of these two sonnets was ever reprinted with Tennyson's permission, though both were included in Shepherd's little collection of 1870. The first of the two is also found in the *Memoir*.

POEMS. LONDON, 1833. 16mo, original boards, uncut.

Collation: Advertisements, half-title, title and Contents, pp. i–viii; text pp. 1–163.

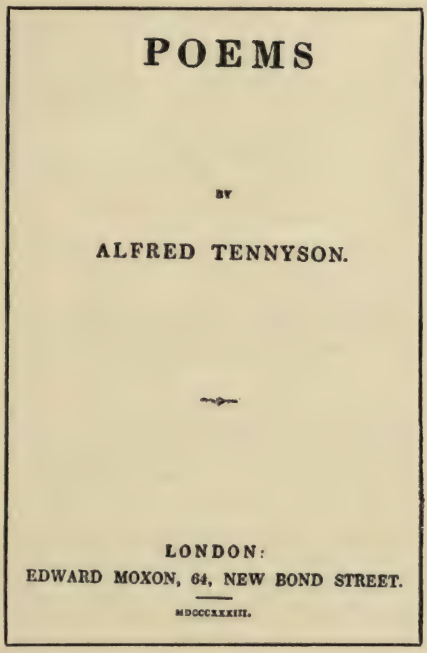
Though dated 1833 this volume was actually published in December, 1832.

There are thirty pieces in the volume, all here published for the first time. Six of these were never afterwards reprinted in any authorized edition of the poet's works. These are:

Sonnet. "O beauty, passing beauty! sweetest Sweet!"
The Hesperides.
Song. "Who can say?"

POEMS, 1833—*Continued*

Sonnet. Written on hearing of the outbreak of the Polish Insurrection.
O Darling Room.
To Christopher North.


POEMS

BY

ALFRED TENNYSON.

LONDON:
EDWARD MOXON, 64, NEW BOND STREET.
MDCCCXXXIII.

A seventh poem, "Kate," was never reprinted in any authorized edition during the poet's lifetime, but is found in the editions issued in 1895 and since.

Of the others, sixteen were reprinted (all more or less altered, we believe) in the first two-volume edi-

POEMS, 1833—*Continued*

tion of *Poems*, 1842. Six were first reprinted in 1872 in the Library Edition of *Works*, the second, especially, being materially altered. These six are:

Sonnet. "Mine be the strength of spirit fierce and free."

To——. "All good things have not kept aloof."

The first ten stanzas of the latter poem, somewhat altered, were reprinted in *Selections*, 1865.

Buonaparte.

Sonnet. "But were I loved as I desire to be."

Sonnet. On the result of the late Russian invasion of Poland.

Sonnet To——. "As when with downcast eyes we muse and brood."

One poem, "Rosalind," was reprinted for the first time in 1884, when it was included in the *Works* of that year.

NOTE: *The Lover's Tale* of 1833 is perhaps the rarest and most valuable of the first editions of Tennyson. The following notes are taken from the proof sheets of Mr. Wise's forthcoming bibliography:

"The poem was set up in type in the autumn of 1832, accompanied by the other thirty pieces which eventually formed the contents of the well-known *Poems* of 1833. But, before the time had arrived for the sheets to be printed off, the Author had come to the conclusion that his longer poem stood in need of more thorough revision than it could possibly receive within the time then at his disposal. He therefore detached it from the thirty sets of minor verses, and held it back for publication at some future date. But before the types were distributed the poet caused six copies to be struck off, and these six copies he handed to Arthur Henry Hallam, who was charged with the duty of delivering them to the five favored and fortunate individuals

POEMS, 1833—*Continued*

by whom, in addition to himself, it was Tennyson's pleasure they should be read. There is still extant a letter, addressed by Arthur Hallam to a friend in the early days of 1833, in which the writer states the fact that Tennyson had ordered these six copies (the number is mentioned precisely) to be printed at his own cost, and had placed them in his, Hallam's, hands for distribution. Unfortunately the names of the five lucky recipients do not occur, and no hint is given by which they can be identified.

"Of the six copies printed three are known to be extant to-day—perhaps as large a proportion of the original number as we might fairly anticipate would be permitted by circumstances to survive. The remaining three are probably gone beyond recall."

On November 20, 1832, Tennyson wrote to Moxon, his publisher:

"After mature consideration, I have come to a resolution of not publishing the last poem in my little volume, entitled, 'Lover's Tale:' It is too full of faults and tho' I think it might conduce towards making me popular, yet, to my eye, it spoils the completeness of the book, and it is better away; of course whatever expenses may have been incurred in printing the above must devolve on me solely. The vol. can end with that piece titled to J. S."

Friendship's Offering for 1833 contains a sonnet by Tennyson:

"Check every outflash, every ruder sally."

This had appeared in *The Englishman's Magazine* for August, 1831. It was never reprinted in any authorized edition of the author's works, but is found in Shepherd's collection of 1870 and in the *Memoir*.

THE TRIBUTE. London, 1837. 8vo, original cloth, uncut.

Collation: Title, Preface, list of subscribers, Contents and Errata, pp. i-xv; text, pp. 1-422.

THE TRIBUTE, 1837—*Continued*

This Annual was edited by Lord Northampton for the benefit of the family of the Reverend Edward Smedley. Tennyson's friend, Richard Monckton Milnes, afterwards Lord Houghton, promised the editor that Tennyson would send some contribution. Tennyson's reply to the letter in which he was told of this promise is in part as follows:

"Three summers back, provoked by the incivility of editors [of Annuals], I swore an oath that I would never again have to do with their vapid books, and I brake it in the sweet face of Heaven when I wrote for Lady What's-her-name Wortley. But then her sister wrote to Brookfield and said she (Lady W.) was beautiful, so I could not help it. But whether the Marquis be beautiful or not, I don't much mind; if he be, let him give God thanks and make no boast. To write for people with prefixes to their names is to milk he-goats; there is neither honour nor profit."

After putting the disagreeable task off as long as possible Tennyson did finally send a contribution to the volume, and, as requested, he made it longer than the "average length of 'Annual compositions.'" The poem, which is entitled only "Stanzas," fills pages 244 to 250.

From these verses were afterwards built up the long poem "Maud," first published in 1855. With considerable alterations they form section IV of Part II of the poem as found in the current editions.

NOTE: In the letter to Lord Houghton quoted above Tennyson mentions having given a poem to Lady Wortley for *The Keepsake*. This was the poem "St. Agnes," first printed in *The Keepsake* for 1837. It was included in the *Poems* of 1842 and later editions. In the edition of 1855 the title was altered to "St. Agnes' Eve."

MORTE D'ARTHUR; DORA; AND OTHER IDYLS. London, 1842. 16mo, sewed, uncut.

Collation: Half-title, title and imprint pp. i–iv; text, pp. 1–66; note and imprint, pp. 67–68.

One of a very small private issue and excessively rare, being unknown to Shepherd and even to Dr. W. J. Rolfe, to whose notes in the Cambridge edition we are much indebted. In the *Memoir* is this note:

"In 1842 he had eight of the blank verse poems printed for his private use, because he always liked to see his poems in print some months and sometimes years before publication, 'for,' as he said, 'poetry looks better, more convincing, in print.'"

Eight poems are contained in the volume:

Morte D'Arthur.
Dora.
The Gardener's Daughter; or, The Pictures.
Audley Court.
Walking to the Mail.
St. Simeon Stylites.
Ulysses.
Godiva.

The text of this "trial book" was printed from the same types as the collected edition of the author's poems published later in the same year.

Neither the preliminary lines, "The Epic," prefixed to "Morte D'Arthur," nor the supplementary verses beginning

"Here ended Hall, and our last light, that long
Had wink'd and threaten'd darkness, flared and fell,"

MORTE D'ARTHUR, 1842—*Continued*

are found in this private issue. Nor are the four lines printed in italics at the beginning of "Godiva,"

"I waited for the train at Coventry,"

found here. These additions were apparently made

MORTE D'ARTHUR;

DORA;

AND OTHER IDYLS.

BY

ALFRED TENNYSON.

LONDON:
EDWARD MOXON, DOVER STREET.
MDCCCXLII.

for the sole purpose of introducing the poems less abruptly.

Except for these additions the poems are generally page for page with those of the published edition. As the arrangement is there quite different,

MORTE D'ARTHUR, 1842—*Continued*

the pagination is not the same. The only other textual variation is the correction of a misprint, "running" for "cunning," in the lines of "Godiva":

> "The little wide-mouth'd heads upon the spout
> Had cunning eyes to see."

The explanatory note at the end:

"The author thinks it right to state that the idyl of 'Dora' was suggested, in part, by one of Miss Mitford's Pastorals."

was altered in the two-volume edition to read:

"The Idyl of 'Dora' was partly suggested by one of Miss Mitford's pastorals; and the ballad of Lady Clare, by the novel of 'Inheritance.'"

POEMS. LONDON, 1842. 2 vols, 16mo, original boards, uncut.

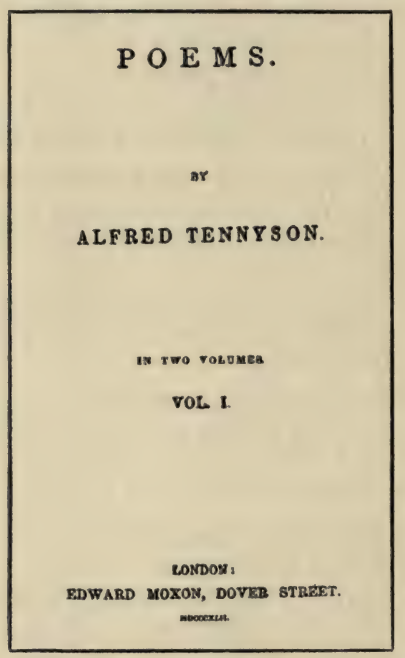
> Collation: Vol. I. Half-title, title, and Contents, pp. i–vii; half-title and text, pp. 1–233; note, p. 234; advertisements, 1 leaf. Vol. II. Half-title, title and Contents, pp. i–vii; text, pp. 1–231; note, p. 232.

The first volume is made up principally of pieces already published in the author's earlier volumes of 1830 and 1833. Twenty-three pieces were taken from *Poems Chiefly Lyrical*, 1830, and sixteen pieces from *Poems*, 1833. Each section has half-title, that of the latter being "Poems. (Published 1832)." In addition to these reprinted pieces, the larger part of which were more or less altered, some very considerably, this volume contains only seven new pieces.

The poems in the second volume, on the other hand, are mostly new, two only having been published before. "The Sleeping Beauty," which

POEMS, 1842—*Continued*

had appeared as an independent poem in *Poems Chiefly Lyrical*, here forms a section only of the long poem "The Day Dream," and "St. Agnes" is



POEMS.

BY

ALFRED TENNYSON.

IN TWO VOLUMES

VOL. I.

LONDON:
EDWARD MOXON, DOVER STREET.
MDCCCXLII.

reprinted from *The Keepsake* of 1837. The eight poems printed privately earlier in the year are in this second volume as noted above.

POEMS. FOURTH EDITION. LONDON, 1846. 2 vols, 16mo, original cloth.

Collation: Vol. I. Half-title, title, and Contents, pp. i-vii; half-title and text, pp. 1-232; note and imprint,

POEMS, 1846—*Continued*

pp. 233–234; advertisements, 1 page. Vol. II. Half-title, title and Contents, pp. i–vii; text, pp. 1–235; imprint, p. 236.

The second edition of *Poems*, published in 1843, and the third edition, published in 1845, were, generally speaking, simply reprints of the edition of 1842.

The note regarding Dora which appears as page 232 of Vol. II in the first and second editions is omitted in the third and fourth. There were probably slight textual changes, but none, we believe, of importance.

This fourth edition is of more interest, as it contains on pages 88 to 91 of Vol. II a new poem, "The Golden Year," here first printed. Moxon's Catalogue, 8 pages, dated July 1, 1846, is bound in.

THE PRINCESS. LONDON, 1847. 16mo, original cloth, uncut.

Collation: Half-title, title and imprint, pp. i–iv; text, pp. 1–164.

The text of this first edition of "The Princess" differs very materially from that of the current editions.

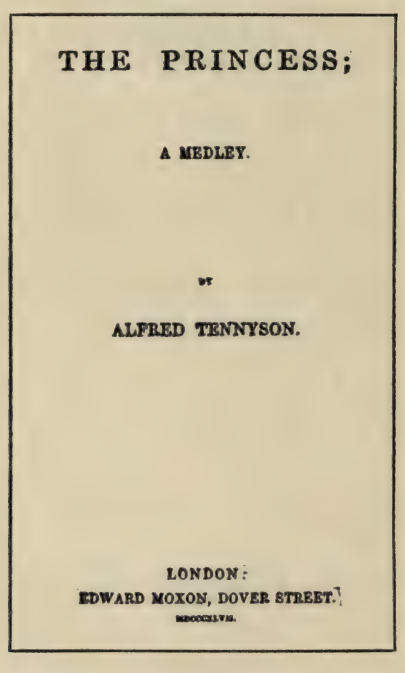
THE PRINCESS. SECOND EDITION. LONDON, 1848. 16mo, original cloth, uncut.

Collation: Half-title, title and dedication, pp. i–v; text, pp. 1–164.

This second edition seems to have been printed from the types of the first, but with a new title-page

THE PRINCESS, 1848—*Continued*

and a leaf of dedication. This gives the book one preliminary leaf more than is found in the first edition. As a matter of fact, while the first signature



THE PRINCESS;

A MEDLEY.

BY

ALFRED TENNYSON.

LONDON:
EDWARD MOXON, DOVER STREET.
MDCCCXLVII.

of the first edition consists of two leaves only, that of the second consists of four, the first leaf being blank. The Dedication, to Henry Lushington, was omitted in the recent editions.

Moxon's Catalogue, 8 pages, dated November 1, 1847, is bound in.

POEMS. Sixth Edition. London, 1850. 16mo, original cloth, uncut.

Collation: Half-title, title, and Contents, pp. i–viii; half-title and text, pp. 1–374; note and imprint, pp. 375–376.

The fifth edition of *Poems*, published in 1848, was in one volume. Except that one poem, "The Deserted House," first published in *Poems*, 1830, was for the first time reprinted, the contents are the same as those of the preceding two-volume editions.

This sixth edition includes, on pages 347 and 348, one new poem. As here first printed it has only the title "To ——," but in 1853 a sub-title was added: "After Reading a Life and Letters." The poem is said to have been addressed to Charles Tennyson and to refer to Lord Houghton's work, *The Life and Letters of John Keats*. It had already appeared in *The Examiner* of March 24, 1849.

This edition is also the last in which the poem "The Skipping Rope" was included. It had been first printed in the edition of 1842.

IN MEMORIAM. London, 1850. 16mo, original cloth, uncut.

Collation: Half-title, title, prefatory poem, etc., pp. i–viii; text, pp. 1–210.

The writing of "In Memoriam" had been begun as far back as 1833, immediately after the death of young Arthur Henry Hallam, to whom the poem is a most noble tribute.

According to the *Memoir* the poem was first printed

IN MEMORIAM, 1850—*Continued*

in May, 1850, "and given to a few friends." We are not able to trace this private issue, if there were such. The poem was published anonymously, but the authorship was soon discovered.

IN MEMORIAM.

LONDON:
EDWARD MOXON, DOVER STREET.
1850.

Inserted in this copy is a very interesting letter, which, as it relates to Tennyson's copy of Hallam's *Remains*, may well be associated with *In Memoriam*, even though the date of the letter is much later than that of the book. This letter is as follows:

IN MEMORIAM, 1850—*Continued*

"Dec. 16th, 1874.

"SIR,

"I observe, that in the catalogue of your books, which I believe you were good enough to send me, there is one (No. 492) belonging to me, 'The Remains of Arthur Hallam.'

"Many years ago it was lent by my sister to a music-mistress. She was often requested to return it. Since that time having lost sight of the lady, I had despaired of ever again getting back my book, until I saw it advertized in your catalogue the other day. On receiving this I wrote at once to a friend of mine at Brighton asking her to call upon you, & explain the circumstances under which the book was lost, but she had already left the place. Of course I shall be very glad to pay any expenses that you may have incurred with regard to this book, & shall be much obliged to you, if you will forward it to me here.

"I am Sir,

"Your obedt Servnt,

"A. TENNYSON."

THE PRINCESS. THIRD EDITION. LONDON, 1850. 16mo, original cloth, uncut.

Collation: Half-title, title, and dedication, pp. i–v; text, pp. 1–177; imprint, p. 178; advertisement, 1 page.

This third edition was in large part rewritten, some portions being omitted. The six beautiful intercalary songs were here printed for the first time. Without titles, they are known by their first lines:

"As thro' the land at eve we went."
"Sweet and low, sweet and low."
"The splendor falls on castle walls."
"When all among the thundering drums."
"Home they brought her warrior dead."
"Ask me no more: the moon may draw the sea."

THE PRINCESS, 1850—*Continued*

Moxon's Catalogue, 8 pages, dated February, 1850, is bound in.

NOTE: *The Manchester Athenæum Album*, published in Manchester in 1850, contains, on page 42, a poem, eight lines, by Tennyson:

"Here often, when a child, I lay reclined."

These verses were never reprinted by Tennyson in any authorized edition of his works, but they are found in the *Memoir*, with the title "Maplethorpe," where it is stated that they were written in 1837 or 1838. They were also included by Shepherd in his volume printed in 1870.

IN MEMORIAM. FOURTH EDITION. LONDON, 1851. 16mo, original cloth, uncut.

Collation: Half-title, title, prefatory poem, etc., pp. i-viii; text, pp. 1–211.

No textual changes were made in the second and third editions of *In Memoriam*, but in this fourth edition a new section, sixteen lines, beginning:

"O Sorrow, wilt thou live with me."

was inserted, following Number LVII of the first edition. Another section, following Number XXXVIII, was first added in the Miniature Edition of *Works*, 1871, and three other suppressed sections are printed for the first time in the *Memoir*.

Moxon's Catalogue, 8 pages, dated April, 1851, is bound with this copy.

POEMS. SEVENTH EDITION. LONDON, 1851. 12mo, original cloth, uncut.

Collation: Half-title, title, dedicatory poem, and Contents, pp. i–x (misnumbered xii); half-title and text, pp. 1–375; note and imprint, p. 376.

POEMS, 1851—*Continued*

The dedication "To the Queen," which became the first poem in all later editions of the author's works, is here first printed. This earliest published form includes an additional stanza, the seventh, referring to the Crystal Palace Exhibition of 1851, struck out in later editions. This stanza is as follows:

> "She brought a vast design to pass,
> When Europe and the scatter'd ends
> Of our fierce world were mixt as friends
> And brethren in her halls of glass."

A still earlier form of the poem, differing very materially from the published versions, was first printed in Mr. Richard Jones' *The Growth of the Idylls*, Philadelphia, 1895, from the original manuscript in the Drexel Institute. Three stanzas of this version, but differing slightly in text, are prefixed to the *Memoir*.

This seventh edition includes four other pieces here first collected:

Edwin Morris; or, the Lake.

To ——.

"Come not when I am dead."

The Eagle.

Of these the third had already appeared in *The Keepsake* of the same year. The others were here first printed.

Tennyson had been appointed Poet Laureate in November, 1850. This is the first edition of his works published after that event.

Moxon's Catalogue, dated April, 1851, 8 pages, is bound in.

THE PRINCESS. Fourth Edition. London, 1851. 16mo, original cloth, uncut.

Collation; Half-title, title, and dedication, pp. i–v; text, pp. 1–182.

The passages referring to the "weird seizures" of the prince were first printed in this fourth edition.

Note: Notwithstanding Tennyson's promise to himself not to contribute to the Annuals, two poems of his did appear in *The Keepsake* for 1851:

Stanzas. "What time I wasted useful hours."

Stanzas. "Come not, when I am dead."

The first of these was never reprinted in any authorized edition though they are found with others in Shepherd's little volume of 1870. The second was included in the seventh edition of *Poems*, as noted above.

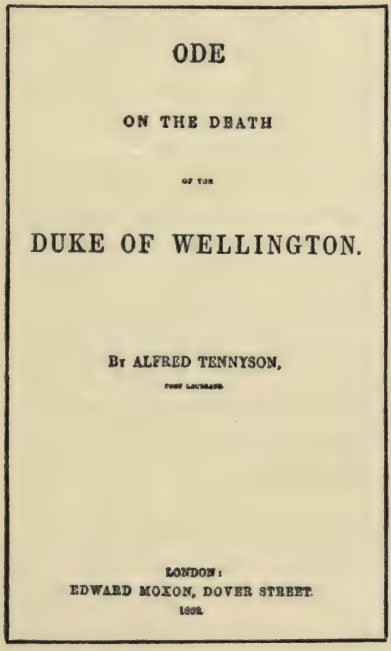
ODE ON THE DEATH OF THE DUKE OF WELLINGTON. London, 1852. 8vo, brown levant morocco, gilt top, uncut, with the original drab paper cover bound in.

Collation: Half-title, title and text, pp. 1–16.

This "Ode" was published on the morning of the Duke's funeral and was probably written in haste. It was, at least, much altered when reprinted in 1853 and again somewhat altered when published in book form with "Maud" in 1855. All these variations have been noted in manuscript on inserted leaves by Mr. R. H. Shepherd, and India proof portraits of Tennyson and the Duke have been inserted. Tennyson is said to have received £200 for the poem.

ODE ON THE DEATH OF THE DUKE OF WELLINGTON. Second Edition. London, 1853. 8vo, original blue paper cover, uncut and unopened.

Collation: Half-title, title and text, 1–16.



ODE

ON THE DEATH

OF THE

DUKE OF WELLINGTON.

By ALFRED TENNYSON,

POET LAUREATE.

LONDON:
EDWARD MOXON, DOVER STREET.
1853.

The ninth line of this second edition,

"He died on Walmer's lonely shore,"

appears only in this edition, having been suppressed in the later version. Shepherd says that this second edition is "of much greater rarity than the first edi-

ODE ON THE DEATH OF WELLINGTON, 1853—*Continued*

tion." It seems, however, as if the "small remainder" he speaks of had recently been put upon the market.

POEMS. EIGHTH EDITION. LONDON, 1853. 12mo, original cloth, uncut.

Collation: Half-title, title, dedicatory poem and Contents, pp. i–xii; half-title and text pp. 1–379; note and imprint, p. 380.

This edition includes one new poem, here first published: "To E. L., on his travels in Greece." It was addressed to Edward Lear. Another poem, "The Sea-Fairies," which had appeared in *Poems Chiefly Lyrical* in 1830, was for the first time reprinted in this eighth edition. The text was altered.

This edition is of especial interest, aside from these two additions, because the text of all the poems included, here take on their final form. It is said that none of the poems were afterwards altered in any later edition of *Poems* or *Works*.

Moxon's Catalogue, 8 pages, dated October, 1852, is bound in.

THE PRINCESS. FIFTH EDITION. LONDON, 1853. 16mo, original cloth, uncut.

Collation: Half-title and dedication, pp. i–v; text, pp. 2–183.

Lines 35 to 49 of the Prologue, beginning

"'O miracle of woman,' said the book,"

first appeared in this edition.

Moxon's Catalogue, 8 pages, dated October, 1852, is bound in.

MAUD AND OTHER POEMS. London, 1855. 16mo, original cloth, uncut.

Collation: Half-title, title, Contents and half-title, pp. i–vii; text, pp. 1–154; advertisement, p. 155.

A portion of "Maud" had been printed under the title of "Stanzas" in *The Tribute* as early as 1837. These verses, considerably altered, form Section XXIV of the poem as here printed.

Tennyson himself wrote: "Sir John Simeon years after begged me to weave a story round this poem, and so 'Maud' came into being." In this note he says the verses originally appeared in *The Keepsake*, but it was another Annual, *The Tribute*.

A friend (Aubrey de Vere) has also said, in reference to the writing of "Maud":

"It had struck him, in consequence, I think, of a suggestion made by Sir John Simeon, that to render the poem intelligible, a preceding one was necessary. He wrote it; the second poem, too, required a predecessor; and thus the whole work was written, as it were, backwards."

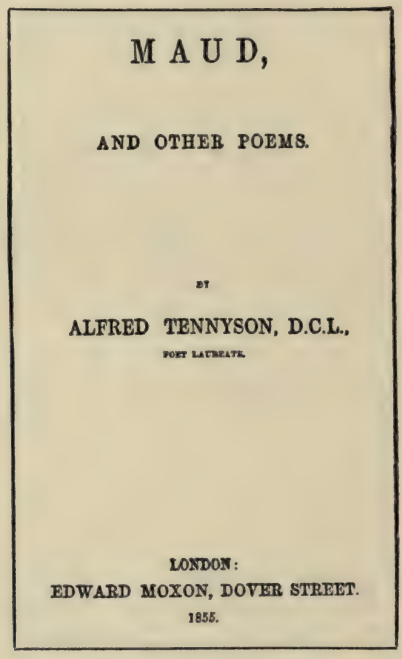
In "The Building of the Idylls" Mr. Wise says that there are copies extant of an "ante-natal Maud," but gives no description of the book. It may have been only a proof-sheet issue, however, such as is mentioned by Shepherd. The title of the poem was then "Maud, or The Madness."

The other poems in the volume besides "Maud" are:

The Brook.
The Letters.
Ode on the Death of the Duke of Wellington.
The Daisy.

MAUD AND OTHER POEMS, 1855—*Continued*

To the Rev. F. D. Maurice.
Will.
The Charge of the Light Brigade.


MAUD,

AND OTHER POEMS.

BY

ALFRED TENNYSON, D.C.L.,

POET LAUREATE.

LONDON:
EDWARD MOXON, DOVER STREET.
1855.

"The Charge of the Light Brigade" here appears in book-form for the first time, having been written on December 2d and printed first in the *Examiner* of December 9, 1854. It is here much altered. The expression "Some one had blundered," which, read by Tennyson in the London *Times*, was the inspira-

tion and key of the poem, and which occurred twice in the *Examiner* version, was here struck out entirely.

Ruskin wrote on November 12, 1855:

"I am very sorry that you put the 'Some one had blundered' out of 'The Light Brigade.' It was precisely the most tragical line in the poem. It is as true to its history as essential to its tragedy."

But before this Tennyson had restored the line in one stanza, in a third version, the form in which it is found in later editions. This version first saw the light in a separate issue of the poem on a single quarto sheet, four pages, printed at Tennyson's own cost for distribution among the soldiers before Sebastopol. This separate issue had the following prefatory note, dated August 8, 1855.

"Having heard that the brave soldiers at Sebastopol, whom I am proud to call my countrymen, have a liking for my ballad on the charge of the Light Brigade at Balaclava, I have ordered a thousand copies of it to be printed for them. No writing of mine can add to the glory they have acquired in the Crimea; but if what I heard be true, they will not be displeased to receive these copies of the ballad from me, and to know that those who sit at home love and honour them."

A long letter from Tennyson to John Forster, giving instructions for the printing of this separate issue, is found on pages 386 and 387 of Vol. I of the *Memoir*. In it Tennyson says that he is convinced that "this *is* the best version" and that "the criticism of two or three London friends" induced him to "spoil" the poem when reprinting it with "Maud."

Laid in this copy is a tracing of a proof-sheet, having corrections by Tennyson, of a very early version

MAUD AND OTHER POEMS, 1855—*Continued*

as put in type for printing in the *Examiner*. Originally the lines

> "Flashed all their sabres bare,
> Flash'd all at once in air"

read

> "He saw their sabres bare
> Flash all at once in air,"

and the last stanza, which in the current editions agrees exactly with the *Examiner* text, having six lines, in this proof-sheet version has seven, the fifth line,

> "No man was there afraid,"

having been struck out by Tennyson in the proof.

The original of this proof-sheet is priced by a New York bookseller at one thousand dollars.

MAUD AND OTHER POEMS. A NEW EDITION. LONDON, 1856. 16mo, original cloth, uncut.

Collation: Half-title, title, Contents and half-title, pp. i–vii; text, pp. 1–164; advertisement, 1 page.

Considerable additions were made to "Maud" in this second edition. The text of "The Charge of the Light Brigade" is that of the separate issue.

ŒNONE. [LONDON], 1857. 16mo, original blank glazed paper cover.

Collation: Title, dedication and text, pp. 1–29; blank, p. 30; imprint, p. 31.

This is an excessively rare, privately printed edition of Tennyson's poem "Œnone," accompanied,

ŒNONE, 1857—*Continued*

on pages facing, by a Latin translation of the same, by Lord Lyttleton. A copy sold for £35 at Sotheby's in 1899. The poem itself first appeared in 1833, but was much modified when it was reprinted in 1842.

NOTE: The gradual growth of the series of blank verse poems into the Arthurian epic "Idylls of the King," is an interesting study both bibliographical and literary. The last of the series, describing the death of Arthur, was the first written and printed. It appeared in the privately printed volume *Morte D'Arthur; Dora and Other Idylls* in 1842 as described on pages 17 to 19. In 1856 the author was writing other "Idylls," two of which were printed privately in 1857 as a "trial book" only, under the title of *Enid and Nimuë; or, the True and the False.* The second of these two, "Nimuë" is the one afterwards called "Vivien." Of this earliest edition the only copy at present known is the one in the British Museum.

These two "Idylls" appear again in a second "trial book," of which there are two varieties, both with the title *The True and the False. Four Idylls of the King.* Of each of these but a single copy is known. A full account of these interesting "trial books," giving a series of variations—for the text of all of them vary—may be found in "The Building of the Idylls," by Mr. Thomas J. Wise, in *Literary Anecdotes of the Nineteenth Century*, Vol. II.

Finally the four "Idylls" appeared in 1859 in the published book with the title *Idylls of the King.*

IDYLLS OF THE KING. LONDON, 1859. 16mo, original cloth, uncut.

Collation: Half-title, title, Contents, and half-title, pp. i–vii; text, pp. 1–261.

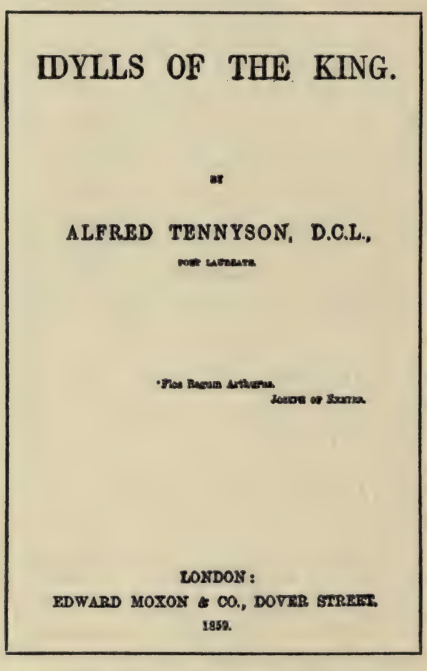
Four "Idylls" are included in this volume, the text varying from the "trial issues" in which they had already been printed but not published. The titles in this edition are:

Enid.

IDYLLS OF THE KING, 1859—*Continued*

Vivien.
Elaine.
Guinevere.

The title of "Enid" was changed, at least as early



IDYLLS OF THE KING.

BY

ALFRED TENNYSON, D.C.L.,

POET LAUREATE.

"Flos Regum Arthurus."
JOSEPH OF EXETER.

LONDON:
EDWARD MOXON & CO., DOVER STREET.
1859.

as 1872 to "Geraint and Enid" and the poem was divided into two sections numbered I and II. Finally in the edition of 1888 these two parts were separated, each forming an "Idyll," with the titles "The Marriage of Geraint," and "Geraint and Enid."

"Vivien" became "Merlin and Vivien" and

IDYLLS OF THE KING, 1859—*Continued*

"Elaine" became "Launcelot and Elaine," in the later editions. "Guinevere," with title unchanged, was put at the end of the series, followed only by "The Passing of Arthur."

The first edition of the book consisted of forty thousand copies, of which ten thousand were said to have been sold the first week of publication. The catalogue bound in is dated July, 1859.

THE SAILOR BOY. LONDON, 1861. 16mo, original printed paper cover.

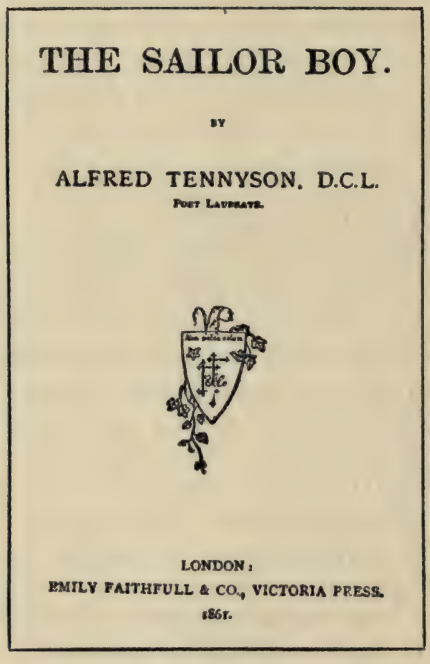
Collation: Half-title, title and text, pp. 1–8.

This poem was contributed to *The Victoria Regia, A Christmas Miscellany*, edited and published by Emily Faithfull, who had founded a printing establishment in London in which only female compositors were employed. Thackeray and James Russell Lowell were also contributors to the volume.

Twenty-five copies of Tennyson's poem were printed separately, as above. This separate issue was unknown to Shepherd or to Dr. Rolfe. The cover of the little pamphlet was evidently printed from the same types as the title-page, but is surrounded by a border built up from printer's ornaments. Below the border the words "25 Copies for the Author's Use," were added. The outside page of back cover has the same border, but in the center are only the words "The Victoria Press." As printed in *The Victoria Regia* the poem is not divided into stanzas. In this separate issue it is printed as six stanzas of four lines each.

THE SAILOR BOY, 1861—*Continued*

The poem was included in the "Enoch Arden" volume in 1864, but it is there somewhat altered from this earliest text.


THE SAILOR BOY.

BY

ALFRED TENNYSON, D.C.L.

POET LAUREATE.

LONDON:
EMILY FAITHFULL & CO., VICTORIA PRESS.
1861.

HELEN'S TOWER. CLANDEBOYE, 1861. 4to, in the original blank green glazed paper cover.

Collation: 7 leaves, the last blank, as described below.

The tower which Tennyson's poem commemorates was erected by Lord Dufferin on his estate near Bel-

HELEN'S TOWER, 1861—*Continued*

fast in Ireland, in memory of his mother. In a letter to Tennyson, dated September 24, 1861, printed in the *Memoir*, he says, in part:

"Now there is only one thing wanting to make it a perfect little gem of architecture and decoration, and that is '*a voice.*' It is now ten years since it was built and all that time it has stood silent. Yet if he chose there is one person in the world able to endow it with this priceless gift, and by sending me some little short distich for it to crown it for ever with a glory it cannot otherwise obtain, and render it a memorial of the personal friendship which its builder felt for the great poet of our age."

In the letter above quoted Lord Dufferin says that in 1861 the tower had already been built ten years, and a careful examination of the pamphlet of which Tennyson's verses form a part, leads us to believe that the book itself was printed in 1850 or 1851. As originally made up it seems to have consisted of four leaves, the last blank with an engraved title, printed separately on heavy paper, the whole enclosed in a glazed paper cover, with lining and fly leaf, back and front, of a gilt-starred paper, and with blank white fly leaf at back and front. The first leaf has on the recto, printed in red and black:

"XXth day of November MDCCCL. This day at 3 of ye clock did I Catherine Hamilton christen this Tower by ye name style and title of Helen's Tower. Catherine Hamilton."

This is followed by the names of thirteen witnesses.

Page 2 is blank. Pages 3 to 5 are filled by the verses written by Lord Dufferin's mother and given to him when he became of age. These verses are dated at end "June 21st, 1847." Pages 6, 7 and 8 were blank.

HELEN'S TOWER, 1861—*Continued*

On receipt of Tennyson's verses a new leaf seems to have been printed. It contains this inscription on recto:

"On Wednesday, October 23, 1861, Helen's Tower was finished, and the flag hoisted by us."

This is signed by Helen McDonnell and Harriot Hamilton. Tennyson's verses are on verso of this leaf. The blank leaf at end, pages 7 and 8 of the original pamphlet, was cut out, and on the stub which was left this new leaf was mounted, forming pages 7 and 8 of the present book.

Again in 1870 Lord Dufferin had still a new leaf printed. This contains a poem, "Helen's Tower," by Robert Browning, dated April 26, 1870. This is printed on the recto of the first leaf of a sheet of two leaves, pages 2 to 4 of which are blank. These two leaves were inserted by gumming them upon the leaf containing the Tennyson poem.

A copy of *Helen's Tower*, apparently lacking the last leaf containing Browning's poem, sold at Sotheby's in 1900 for £56. Tennyson's poem was first reprinted by him in the "Teresias" volume in 1885, though it had been printed in *Good Words* in January, 1884, with a description of the tower by Charles Blatherwick.

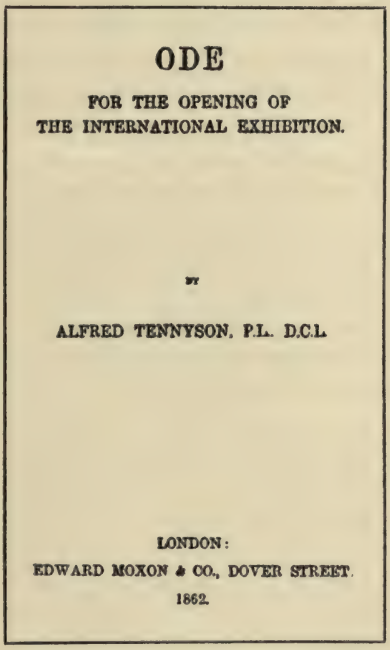
ODE FOR THE OPENING OF THE INTERNATIONAL EXHIBITION.

LONDON, 1862. 16mo, red levant morocco, by Rivière.

Collation: Half-title, title and text, pp. 1–8.

INTERNATIONAL EXHIBITION ODE, 1862—*Continued*

This separate issue of the "Ode," was unknown to Shepherd or to Dr. Rolfe. It was undoubtedly printed in a very small number, In a letter dated only 1861, printed in the *Memoir*, Tennyson says:



ODE

FOR THE OPENING OF
THE INTERNATIONAL EXHIBITION.

BY

ALFRED TENNYSON, P.L. D.C.L.

LONDON:
EDWARD MOXON & CO., DOVER STREET.
1862.

"I have half consented to write a little ode on the opening of the International Exhibition. The commissioners prest me: I should never have volunteered; for I hate a subject given me, and still more if that subject be a public one."

In his journal his son states that the ode was "recited in a rolling voice" on January 9, 1862. It

INTERNATIONAL EXHIBITION ODE, 1862—*Continued*

had probably then just been finished. It appeared in *The Times* of April 24, 1862, with the title "May the First, 1862," and in *Fraser's Magazine* for June, 1862. It was apparently first collected in the six-volume edition of *Works*, 1872.

Although this is the first separate edition it is not the earliest version. When the poem was published in *Fraser's* it was as part of an article on the Exhibition, with this comment.

"The Poet Laureate's Ode was happily wedded to appropriate music by Prof. Sterndale Bennett. By some great breach of faith this Ode fell into the all-devouring jaws of the *Times*, where it was printed so incorrectly that we think our readers will be glad to see it as it was originally written, including three lines which have been omitted.

"A curious misprint was made by the *Times* in printing this Ode. The copy from which it was printed was marked for music, and before the word art in the line

'And shapes and hues of art divine'

a large P was affixed, signifying Piano. The word consequently was printed *Part*, neither compositor or reader having sufficient astuteness to detect the error, which was reproduced in all the copies."

Except for the three suppressed lines:

"War himself must make alliance
With rough Labour and fine Science
Else he would but strike in vain"—

which are inserted after

"The works of peace with works of war"—

the text in *Fraser's* agrees with that of the edition set to music, as next described. There are, however,

INTERNATIONAL EXHIBITION ODE, 1862—*Continued*

several variations between the text of this private issue and that of the earlier version.

Stanza IV in the earlier version reads:

> "And is the goal so far away?
> Far, how far no man can say:
> Let us have our dream to day."

In this private issue and also in the current editions, this stanza reads:

> "Is the goal so far away?
> Far, how far no tongue can say:
> Let us dream our dream to-day."

These three lines were omitted entirely when the poem was first collected in the *Works* of 1872. They were, however, restored in later editions.

Again, the last line here reads:

"And gathering all the fruits of peace and crown'd with all her flowers."

While the private issue and the current editions read:

"And gathering all the fruits of earth and crown'd with all her flowers."

The entire text as given in *Fraser's*, including the three suppressed lines, was reprinted by Shepherd in his little collection of 1875 although not included in those of 1870.

From all this it would seem that the edition as set to music is actually the first edition. Confirmatory evidence is found in the dates of printing found on the separate parts as set to music.

ODE FOR THE OPENING OF THE INTERNATIONAL EXHIBITION.

SET TO MUSIC BY STERNDALE BENNETT. LONDON, 1862. 4 parts, folio, sewed.

This is the "Ode" as set to music and sung on May first at the opening of the Exhibition. In Part II (Contralto) pages 3 and 5 are stamped "Proof from Manuscript." Parts I and II have printed at the end in small type, "12, 4, 62" and Parts III and IV have "17, 6, 62," meaning, apparently, that the first two parts were printed on the 12th of April, 1862, and the last two on the 17th of June, 1862. If this is the meaning of these figures Parts III and IV are not first editions in this set.

As outlined above this almost certainly antedates the separate issue already described, and even the unauthorized appearance in the *Times*.

IDYLLS OF THE KING. NEW EDITION.

LONDON, 1862. Title, Dedication and contents only, as separately issued. 16mo, unbound, uncut.

After the death of the Prince Consort, Tennyson, wishing to honor his memory, dedicated the second edition of the *Idylls of the King* to him as he had been a warm admirer of the book. The two half-titles were omitted, making four preliminary leaves in this, as well as in the first edition. A few copies of this signature containing the dedication were pulled off for distribution, probably, to those having copies of the first edition, which, of course, were without dedication.

POEMS. MDCCCXXX. MDCCCXXXIII.

PRIVATELY PRINTED, 1862. 16mo, original blue paper cover, uncut and unopened.

Collation: Title, half-title and Contents, pp. i–viii; text, pp. 1–112.

This is Hotten's pirated volume, said by Mr. Wise to have been edited by J. Dykes Campbell, and to have been printed in the island of Mauritius. Shepherd says that he "never saw a copy" and that he did not "know its contents." It contains all of Tennyson's poems printed in the 1830 and 1833 volumes, which were suppressed in the 1842 edition, as well as alterations and variations.

In Hotten's Catalogue of July, 1862 (we quote from Tennyson's "Amended Bill of Complaint"), the book is thus described:

"The Lost Poems of the Poet Laureate. These are the choice poems that have been dropped or thrown aside by the Poet during his literary career. They have been collected with considerable care and labor by a gentleman of great literary taste in Western Canada. The little volume also includes variations in the text and the successive changes that have taken place in the growing up of the Poem. It is understood that only an exceedingly limited number of copies have been taken off most creditably in point of workmanship at the Backwoods press."

This statement that the book was printed in Canada has often been repeated. It is, of course, false. The book is accompanied in this set by the following very interesting document:

In Chancery. Between Alfred Tennyson, Plaintiff, and John Camden Hotten, Defendant. Amended Bill of Complaint.

POEMS, 1862—*Continued*

Filed 30th July, 1862. Amended 1st August, 1862. 8 pages. folio, sewed.

Though probably not actually drawn up by Tennyson himself, the words are technically his and the document is of considerable interest. Mr. Wise, in the proof-sheets before us, quotes *in extenso* the original Bill of Complaint, dated July 30th, but does not mention this Amended Bill. He states that the injunction prayed for was granted on the 31st day of July, but if so, we wonder why this Amended Bill dated August 1, was prepared and printed. Mr. Wise also states that the case "was ultimately settled by private arrangement between Counsel, the Defendant making a most humble apology, paying one hundred pounds, and delivering up all copies in his possession or power."

Shepherd mentions an "Order of the Court" suppressing the book, but does not give its date.

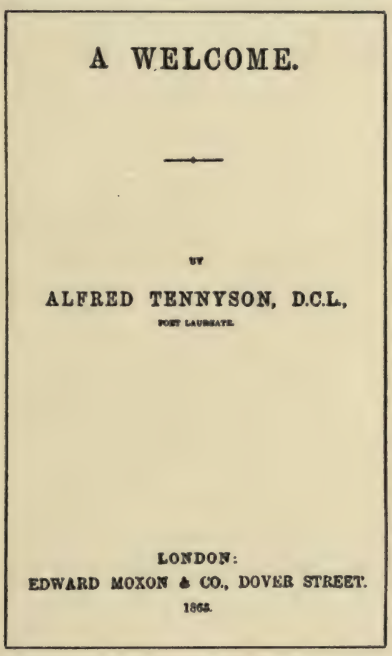
A WELCOME. LONDON, 1863. 16mo, unbound.

Collation; Title and text, pp. 1–4.

These lines were written in honor of the present Queen of England on the occasion of her arrival from Denmark, March 7, 1863, as the betrothed of King Edward VII, then Prince of Wales. They were married on March 10th. This leaflet form was printed early in March and is the earliest issue. The text was considerably amplified when the poem was published in the "Enoch Arden" volume the next year.

A WELCOME TO HER ROYAL HIGHNESS THE PRINCESS OF WALES. LONDON, 1863. Imperial 8vo, cloth.

This elaborately ornamented edition has the same text as the leaflet and was probably issued shortly after.



A WELCOME.

BY

ALFRED TENNYSON, D.C.L.,

POET LAUREATE.

LONDON:
EDWARD MOXON & CO., DOVER STREET.
1863.

The other was certainly printed before the marriage and this after. The illuminations are by Owen Jones.

IDYLLS OF THE HEARTH. LONDON, 1864. 16mo, olive levant morocco, elaborately tooled, gilt top, uncut.

Collation: Title and Contents, pp. i–iv; text, pp. 1–178.

IDYLLS OF THE HEARTH, 1864—*Continued*

It was originally intended to publish the "Enoch Arden" volume under the above title. In this form the book is extremely rare, Mr. Charles B.

IDYLLS OF THE HEARTH.

BY

ALFRED TENNYSON, P.L, D.C.L.

LONDON:
EDWARD MOXON & CO., DOVER STREET.
1864.

Foote's copy with a few slight corrections in the autograph of the author, having sold for $225.00 in 1895. The book differs from *Enoch Arden, Etc.*, only in the title-page and Table of Contents, which, being part of the same sheet as the title, was reprinted.

ENOCH ARDEN, ETC. LONDON, 1864. 16mo, cloth, uncut.

Collation: Title and Contents, pp. i–iii; text, pp. 1–178.

As stated above, this is the published form of the book which was first prepared for issue under the title of *Idylls of the Hearth*. It is probable that the first signature for the entire edition was printed with the earlier title, and that in all except a very few copies already sent out the sheet was destroyed and the new one, containing reprinted title and Contents, was substituted before the books were bound.

This volume contains one poem, "The Ringlet," 54 lines, which was suppressed by the poet in all later editions of his works.

Several of the poems in the volume had previously appeared in periodicals, and one, "The Sailor Boy," had appeared in an Annual, *The Victoria Regia*, as well as separately, as already described.

"The Grandmother" appeared originally in *Once a Week* for July 16, 1859. It was there entitled "The Grandmother's Apology."

"Sea Dreams" appeared in *Macmillan's Magazine* for January, 1860; "Tithonus" in *Cornhill* for February, 1860; and the "Specimen of a Translation of the Iliad" in *Cornhill* for December, 1863.

A SELECTION FROM THE WORKS OF ALFRED TENNYSON. LONDON, 1865. 16mo, sheets, folded, uncut and unopened.

Collation: Half-title, title and Contents, pp. i–vii; text, pp. 1–256; frontispiece portrait printed separately.

SELECTION FROM WORKS, 1865—*Continued*

This volume contains three poems here first published:

The Captain.
Three Sonnets to a Coquette.
On a Mourner.

In addition there are included variations in two of the songs of "The Princess." These seem to be earlier versions than those printed in the third edition of the poem in 1850. This version of these two songs was never afterwards reprinted in any authorized edition of the author's works.

THE WINDOW, OR THE LOVES OF THE WRENS. CANFORD MANOR, 1867.

4to, red levant morocco, uncut, by Rivière.

Collation: Printer's mark, (the initials I. B. G. intertwined), half-title, title, and dedication, each one leaf; text, 15 leaves, printed on one side only, followed by a blank leaf.

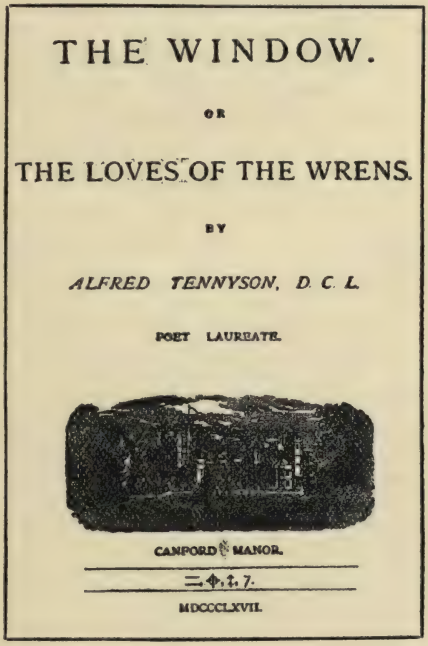
These verses were written while Tennyson was visiting at Canford Manor, and were first printed, with Tennyson's permission, at the private press of his host, Sir Ivor Bertie Guest. The marks on the title-page, "=, ⊕, ‡, 7," are said to be the private marks of the amateur compositors, Lord Wimborne, Lady Layard, Lady Charlotte Schreiber and Mrs. E. Ponsonby.

The volume has this dedication:

"These little songs whose almost sole merit, / at least till they are wedded to music, / is that they are so excellently printed, / I Dedicate / to / The Printer."

THE WINDOW, 1867—*Continued*

The *Memoir* states that it was at the suggestion of Sir George Grove that Tennyson undertook to write a series of songs to be set to music, but in the pref-


THE WINDOW.

OR

THE LOVES OF THE WRENS.

BY

ALFRED TENNYSON, D. C. L.

POET LAUREATE.

CANFORD MANOR.

MDCCCLXVII.

atory note to the published edition with the music Tennyson says: "Four years ago Mr. Sullivan requested me to write a little song cycle, German fashion, for him to exercise his art upon."

The text of the poem in this private edition differs considerably from all the published versions. The principal changes are made in Sections V and VI.

THE WINDOW, 1867—*Continued*

Section V here contains three stanzas of eight lines each. The second, which was omitted in the published versions, is:

"Birds' love and men's love,
Once and once for all;
And you so small and you so fair,
You so fair and small!
You so fair! am I so black?
Aren't we birds of a feather?
You so small! am I so tall?
Can't we come together?"

The poem was first collected in the Cabinet Edition of *Works* in 1874.

NOTE: "The Victim" was the title of a second poem printed by titled compositors at the Canford Manor Press. It was first issued in small octavo and of this edition only a single copy, now owned by Mr. William Harris Arnold, is known to exist. These copies seem to have been destroyed when the decision was arrived at to issue "The Victim" in quarto, uniform with "The Window." Mrs. Tennyson's journal of December 1, 1867, says: "'The Song of the Wrens' and 'The Victim,' printed at the Canford Press, received from Sir Ivor Guest."

"The Victim" was printed in *Good Words* in January, 1868, and in the "Holy Grail" volume in 1869 (dated 1870).

LUCRETIUS. CAMBRIDGE, MASS., 1868.

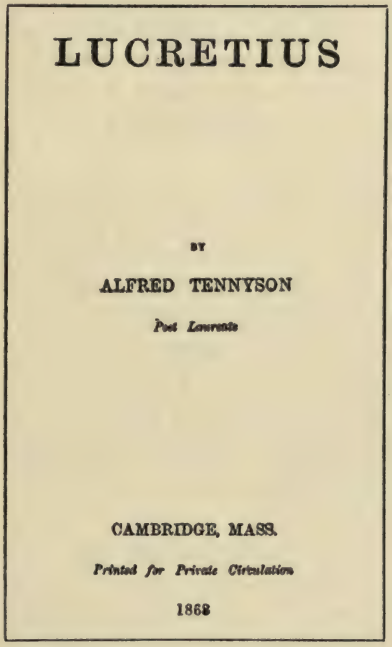
Square 16mo, cloth, uncut.

Collation: Half-title, title, prefatory note and text, pp. 1–27.

This poem appeared simultaneously in *Macmillan's Magazine* in England, and in *Every Saturday* in this country, in May, 1868. It was not reprinted by its

LUCRETIUS, 1868—*Continued*

author until it appeared in the "Holy Grail" volume, dated 1870, though issued in 1869. This edition was, however, set up and printed in this country. It has the following introductory note by James T. Fields:



LUCRETIUS

BY

ALFRED TENNYSON

Poet Laureate

CAMBRIDGE, MASS.

Printed for Private Circulation

1868

"The following noble poem having been published simultaneously in the United States and England,—in *Every Saturday* (Boston) and in *Macmillan's Magazine* (London)—it might have been expected that a separate issue of it would soon have been published, so that Mr. Tennyson's admirers might have it in the convenient form of a book. No such volume having

LUCRETIUS, 1868—*Continued*

appeared in London yet, the present writer has thought it well to get a few copies printed in a modest form for the use of himself and friends, and has not scrupled to retain a passage describing the Oread (the passage enclosed in a parenthesis at page 20) which appears in *Every Saturday* but not in *Macmillan*, having been cancelled in the latter after the advance sheets for the former had left the poet's hands.

"Two other variations between the Boston and London versions will be found noted at the bottom of the pages where they respectively occur. The printers of the Boston version do not admit that there was any blundering on their part in either case; but the present writer cannot think that Mr. Tennyson ever wrote either the line—

'Tickling the brute within the man's brain,'

or that he made use of the expression *chilly want* and then altered it to *childly wont*. He must have written *childly wont*, and some one who did not understand what it meant must have substituted *chilly want* as a probable cause of prayer!"

It is curious that, though printed in this country, no copies seem to turn up here in the market. The first copy to be offered at auction was one which brought £12 in the Crampon sale in 1896. The auctioneer's catalogue stated that only twenty copies were printed.

NOTE: Under the date 1833 we have noted the trial edition of *The Lover's Tale* issued in that year. In 1869, the poem, with many alterations and the addition of a new third part, was again put in type. Apparently some copies of the book were printed off, as in his suit in chancery to restrain R. H. Shepherd from issuing his pirated edition of the poem, Tennyson testified that "all copies of the reprint (of 1869) were destroyed." Notwithstanding this statement, two sets of proof-sheets of this edition were preserved, one by Tennyson himself, the other by his publisher, Strahan. The former found its way into the collection of the late Frederick Locker-Lampson and the latter into that of Mr. Thomas J. Wise.

THE HOLY GRAIL AND OTHER POEMS. London, 1870. 16mo, original cloth, uncut.

Collation: Half-title, title and Contents, pp. i–vi; half-title and text, pp. 1–222; advertisements, 1 leaf.

Though dated 1870 on the title-page the volume was issued in December, 1869. Four new blank-verse poems form a second series of "Idylls of the King":

The Coming of Arthur.
The Holy Grail.
Pelleas and Ettarre.
The Passing of Arthur.

With the latter is incorporated the early poem "Morte D'Arthur." Besides these "Idylls" the volume includes several other pieces printed for the first time, as well as "The Victim" and "Lucretius," which had already been privately printed in book form, and a poem, "Wages," ten lines, which had appeared in *Macmillan's Magazine* for February, 1868.

Inserted in this copy is the original manuscript of nine lines of "The Coming of Arthur," in Tennyson's autograph:

"Far shone the fields of May thro' open door,
The sacred altar blossom'd white with May,
The Sun of May descended on their King,
They gazed on all earth's beauty in their Queen,
Roll'd incense, & there passed among the hymns
A voice as of the waters, while the two
Sware at the shrine of Christ a deathless love;
And Arthur said, 'man's word is God in man.
I love thee, & I trust thee, to the death.'"

THE HOLY GRAIL, 1870—*Continued*

These lines do not appear in this first edition, but appear in the 1872 and all later editions. From the appearance of the manuscript it seems probable that instead of being new lines written for the revised edition they are really part of the original version, at first suppressed, but afterward restored. When restored, the last two lines are altered, and in the 1872 and later editions read:

> " And Arthur said, ' Behold, thy doom is mine.
> Let chance what will, I love thee to the death.' "

In the fifth line the word "among" in the manuscript is "along" in the 1872 and later editions.

In this connection it is curious to note that the eighth line, as it appears in this manuscript, was used in the revised edition, earlier in the poem and a modification of the ninth line as well:

> "And Arthur said, ' Man's word is God in man;
> Let chance what will, I trust thee to the death."

Many other new lines were inserted, or perhaps suppressed lines restored, in the 1872 edition of this poem.

THE LOVER'S TALE. London, 1870.

16mo, sewed, uncut.

Collation: Title and introduction, pp. i–viii; half-title and text, pp. 1–47.

This is the earliest, according to Mr. Wise, of Richard Herne Shepherd's six pirated editions of *The Lover's Tale*, first printed in 1833, but suppressed. This edition was printed in August, 1870, from the

THE LOVER'S TALE, 1870—*Continued*

copy of the original which Mr. Basil Montague Pickering had purchased at auction at Sotheby's in June of that year. Immediately after publication

THE LOVER'S TALE

BY ALFRED TENNYSON

With a Monograph
By the Author of "*Tennysoniana*."

LONDON

Fifty Copies printed for Private Circulation

M.D.CCC.LXX.

pressure was brought to bear upon both Shepherd and Pickering and the book was suppressed.

On verso of title-page is the inscription, "Price Twenty Shillings." The bibliographical introduction is dated at end "August, 1870," and is signed "The Author of Tennysoniana."

THE WINDOW; OR, THE LOVES OF THE WRENS. [LONDON, 1870.] 16mo, sewed, uncut and unopened.

Collation: Title and text, pp. 1–16.

Shepherd has told how he pieced together this poem from the references of Mr. Barron Brightwell's *Concordance to Tennyson's Works*, "with the compiler's aid, who supplied the lacunæ (though he had promised not to give any one a copy)," and printed it privately a few weeks before the first published edition appeared. The text is that of the Canford Manor edition, and includes the stanza quoted on page 52 which seems never to have been included in any published version.

POEMS. [LONDON, PRINTED FOR R. HERNE SHEPHERD, 1870.] 16mo, sewed, uncut.

Collation: Title and text, pp. 1–16.

With his second pirated edition of *The Lover's Tale*, issued in the latter part of 1870, Shepherd issued a second part, sixteen pages, containing sixteen pieces by Tennyson which had appeared in various periodicals, but which the author had, for the most part, not considered worthy of being reprinted in any edition of his works. This second part was sold separately at 2 shillings. It is the first collected edition in book form of all the pieces. Except where noted they were never printed with the poet's authorization.

No More.

Anacreonatics.

A Fragment.

POEMS, 1870—*Continued*

These three pieces all originally appeared in *The Gem* for 1831.

Sonnet. "Check every outflash, every ruder sally."

First appeared in *The Englishman's Magazine*, 1831.

Sonnet. "There are three things which fill my heart with sighs."

First appeared in *The Yorkshire Literary Annual*, 1832.

Sonnet. "Me my own Fate to lasting sorrow doometh."

First appeared in *Friendship's Offering* for 1832. It was reprinted in the *Memoir*.

Lines. "Here often, when a child, I lay reclined."

First appeared in *The Manchester Athenæum Album*, 1850. Reprinted in the *Memoir*.

The New Timon and the Poets.

First appeared in *Punch*, 1846.

Stanzas. "What time I wasted youthful hours."

First appeared in *The Keepsake*, 1851.

Sonnet. "Farewell, Macready, since to-night we part."

First appeared in *The Household Narrative of Current Events*, 1851. Reprinted in the *Collected Works* in 1891.

Britons, Guard Your Own.

First appeared in *The Examiner*, January 31, 1852. Reprinted in the *Memoir*.

Hands all Round.

POEMS, 1870—*Continued*

First appeared in *The Examiner* of February 7, 1852. Reprinted with "Teresias" in 1885.

Stanzas on the Marriage of the Princess Royal. "God Bless our Prince and Bride."

These two additional stanzas for "God Save the Queen," first appeared in *The Times* of January 26, 1858. They were reprinted in the *Memoir*.

The War. "There is a sound of thunder afar."

First appeared in *The Times*, May 9, 1859. Reprinted as "Riflemen, Form," in *The Death of Œnone*, in 1892. An earlier form of the poem, entitled "Rifle Clubs," was first printed, from the original manuscript, in New York in 1899.

Epitaph on the Duchess of Kent. "Long as the heart beats life within her breast."

First appeared in *The Court Journal*, March 19, 1864.

1865–1866. "I stood on a tower in the wet."

First appeared in *Good Words*, March, 1868.

THE LAST TOURNAMENT. London, 1871. 16mo, blue levant morocco, gilt top, uncut, by Rivière.

Collation: Half-title, title, note, half-title and text, pp. 1–54.

This poem appeared in the *Contemporary Review* for December, 1871, but from certain slight variations, it seems probable that this private issue was printed before the magazine issue. The types and arrangement are the same as the other volumes of the Idylls and the book is page for page with the corresponding

THE LAST TOURNAMENT, 1871—*Continued*

matter in the volume *Gareth and Lynette*, published the next year. On the back of the title is this note:

"The place of this poem among the *Idylls of the King* is between *Pelleas and Ettarre* and *Guinevere*. In the concluding

THE
LAST TOURNAMENT

BY ALFRED TENNYSON, D.C.L.
POET LAUREATE

STRAHAN & CO.
56 LUDGATE HILL, LONDON
1871

[All rights reserved.]

volumes of the Library Edition, the whole series will appear in its proper shape and order."

This is one of the rarest of the Tennyson "trial books," only some six or seven copies being known.

The differences between this private 1871 edition

THE LAST TOURNAMENT, 1871—*Continued*

and the published 1872 text are noted in pencil in the copy of *Gareth and Lynette* in this set.

NOTE: A new section, following No. XXXVIII, beginning

"Old warder of these buried bones,"

was added or restored to "In Memoriam" in the Miniature edition of *Works*, published in 1871.

THE WINDOW; OR, THE SONGS OF THE WRENS. WITH MUSIC BY ARTHUR SULLIVAN. LONDON, 1871. 4to, cloth.

Collation: Half-title, title, note and Contents, 4 leaves; text and music, 42 leaves; slip of errata.

This is the first published edition and contains a prefatory note by Tennyson, dated, December, 1870.

"Four years ago Mr. Sullivan requested me to write a little song-cycle, German fashion, for him to exercise his art upon. He had been very successful in setting such old songs, as 'Orpheus with his lute,' and I drest up for him, partly in the old style, a puppet, whose almost only merit is, perhaps, that it can dance to Mr. Sullivan's instrument. I am sorry that my four-year-old puppet should have to dance at all in the dark shadow of these days; but the music is now completed, and I am bound by my promise."

The text, as already noted, differs very considerably from that of the Canford Manor edition. Section VI of the poem has in the Table of Contents the note:

"The music was composed to an earlier version of this song."

No music was composed to Section X of the poem, although the text is printed as Section IX[B]. Sections XI and XII of the original edition thus become Sections X and XI here.

GARETH AND LYNETTE. LONDON, 1872. 16mo, original cloth, uncut.

Collation: Half-title, title and note, pp. i–v; half-title and text, pp. 1–136; List of Books published by Strahan, pp. 1–10.

This volume, a third series of "Idylls of the King," contains only two poems:

Gareth and Lynette.

The Last Tournament.

They have the following prefatory note:

"Of these two Idylls, GARETH follows THE COMING OF ARTHUR, and THE LAST TOURNAMENT immediately precedes GUINEVERE. The concluding volumes of the Library edition will contain the whole series in its proper shape and order."

"The Last Tournament" had been privately printed the year before, as described above. The variations between that issue and this 1872 edition are noted in pencil in this copy.

WORKS. LIBRARY EDITION. LONDON, 1872–73. 6 vols., 8vo, cloth, uncut.

Several poems appeared for the first time in book form in this collected edition. Among the "Juvenilia" in Vol. I are two early sonnets, "The Bridesmaid" and "Alexander," here published, apparently, for the first time. In Vol. III are included four poems contributed to periodicals, but here first collected:

The Third of February, 1852.

First appeared in *The Examiner*, February 7, 1852.

Literary Squabbles.

WORKS, 1872–73—*Continued*

First appeared in *Punch*, March 7, 1846.

On a Spiteful Letter.

First appeared in *Once a Week*, January 4, 1868.

On Translations of Homer.

First appeared in the *Cornhill Magazine*, December, 1863.

The "Ode Sung at the Opening of the International Exhibition," which had been printed in 1862, as already described, is included here in Vol. III.

Volumes V and VI, the title-pages of which are dated 1873, contain the series of "Idylls of the King," now for the first time arranged in their correct order. A number of alterations in the text of the separate pieces first appeared in this edition. At the end are four pages of verses "To the Queen," here first printed. These verses seem to have been an afterthought. The text proper of the volume ends on page 294 followed by "The End." This is followed by a blank leaf, which, according to the Table of Contents must be counted as pages 295 and 296. After this blank leaf comes the two leaves, four pages of "To the Queen." These pages are not numbered, but in the Contents the verses are indicated as beginning on page 297. These verses are not printed on a separate sheet, however, but form part of signature U, eight leaves, pages 289 to 304. Of this signature pages 289 to 294 comprise the last three leaves of "The Passing of Arthur"; pages 295 and 296 are blank; pages 297 to 300 contain the verses "To the Queen"; page 301 is imprint; and pages 302 to 304 are blank.

WORKS, 1872–73—*Continued*

Four poems from *Poems Chiefly Lyrical*, published in 1830, and six pieces from the volume of *Poems* published in 1833, are for the first time reprinted, with the poet's authority in this edition. The titles of these are indicated in the comment on these two volumes.

NOTES: The poem "A Welcome to Her Royal Highness Marie Alexandrovna, Duchess of Edinburgh," first appeared in *The Times* on the morning of the royal marriage, March 7, 1874. It was printed privately as an octavo pamphlet of eight pages. There is also another issue in quarto form, as described by Shepherd. Both of these are very rare. The poem was first published in book form in Vol. IV of the Cabinet edition of the *Works*, 1874.

This Cabinet edition of *Works*, published in twelve volumes in 1874 includes three other poems first printed in book form:

England and America in 1782.

This had appeared in the *New York Ledger* in 1872.

In the Garden of Swainston.

The Voice and the Peak.

The poem "The Window," which had already appeared in a privately printed edition, as well as in a published edition, set to music, is first included in this edition of the *Works*.

QUEEN MARY. LONDON, 1875. 16mo, original cloth, uncut.

Collation: Advertisement, half-title, title, and Dramatis Personæ, pp. i–viii; text, pp. 1–278; advertisements, 5 leaves.

Tennyson planned a series of three plays dealing with three great periods in English history. He called them his "historical trilogy." This, the last of the three, was the first written, in the same way as the last of the "Idylls of the King" was the first

QUEEN MARY, 1875—*Continued*

written. The others were "Harold," published in 1877, and "Becket," privately printed in 1879, but not published until 1884.

"Queen Mary" was acted at the Lyceum Theatre in London in 1876, with Irving as Philip and Miss Kate Bateman as Queen Mary. Tennyson wrote some twenty lines additional for the play as acted, but, according to the *Memoir*, these were never printed.

An autograph letter, signed, of the author is inserted in this copy.

POEMS. [London, Printed for R. Herne Shepherd, 1875.] 16mo, sewed, uncut.

Collation: Half-title and text, pp. 1–32.

This is another of Shepherd's pirated collections. It was issued to accompany his fifth pirated edition of *The Lover's Tale*, but, as with the one described on pages 58 to 60 this second part *Poems*, was intended also to be sold separately.

This collection differs from the preceding ones, three poems being struck out and five new ones inserted, making eighteen in all. These eighteen pieces fill thirty-two pages, whereas the sixteen pieces of the earlier editions filled only sixteen pages. The contents now are:

No More.
Anacreonatics.
A Fragment.
Sonnet. "Check every outflash, every ruder sally."

POEMS, 1875—*Continued*

Sonnet. "There are three things which fill my heart with sighs."

Sonnet. "Me my own Fate to lasting sorrow doometh."

The New Timon, and the Poets.

After-Thought.*

Reprinted from *Punch*, March 7, 1846. It had, however, been included in the *Works* of 1872 with the title "Literary Squabbles."

On a Spiteful Letter.*

Reprinted from *Once a Week*, January 4, 1868. Already included in *Works*, 1872.

Stanzas. "What time I wasted useful hours."

Sonnet. "Farewell, Macready, since to-night we part."

Britons, Guard Your Own.

The Third of February, 1852.*

Reprinted from *The Examiner*, February 7, 1852. Already printed in *Works*, 1872.

Hands all Round.

"God Bless our Prince and Bride."

Ode. "Uplift a thousand voices full and sweet." *

Reprinted from *Fraser's Magazine*, June, 1862. It had appeared separately, as already described, as well as in the *Works* of 1872.

Translations of Homer.*

Reprinted from *The Cornhill Magazine*, December, 1863. Already printed in *Works*, 1872.

Her Children rise up and call her Blessed.

The five new pieces are marked by a *.

POEMS, 1875—*Continued*

NOTE: The poem "To the Rev. W. H. Brookfield" was first printed in the Memoir of Brookfield prefixed to a collection of his sermons published in 1875. It was collected in the volume *Ballads and Other Poems* in 1880.

THE NEW TIMON AND THE POETS.

Privately Printed, 1876. 16mo, sewed, uncut.

Collation: Title and text, pp. 1–32.

This is a reprint of the collection described above, which was printed by Shepherd to accompany his fifth and sixth editions of "The Lover's Tale." The only difference is that this has a title-page, as follows:

The New Timon and / The Poets: / By / Alfred Tennyson, D.C.L. / With other omitted / Poems. / Privately Printed, / 1876.

In this edition page 14 is misprinted 4.

HAROLD, A DRAMA. LONDON, 1877.

16mo, original cloth, uncut.

Collation: Half-title, title, dedication, prefatory sonnet and Dramatis Personæ, pp. i–ix; text, pp. 1–161; imprint, p. 162; advertisements of Tennyson's Works, 2 leaves, list of King's publications, pp. 1–30; imprint, p. 31.

Published late in 1876, though dated 1877 on the title-page. The play is preceded by a Sonnet "Showday at Battle Abbey, 1876."

NOTE: To Prof. Jebb's *Greek Literature Primer*, published in 1877, Tennyson contributed an experiment in Sapphic meter, four lines, beginning:

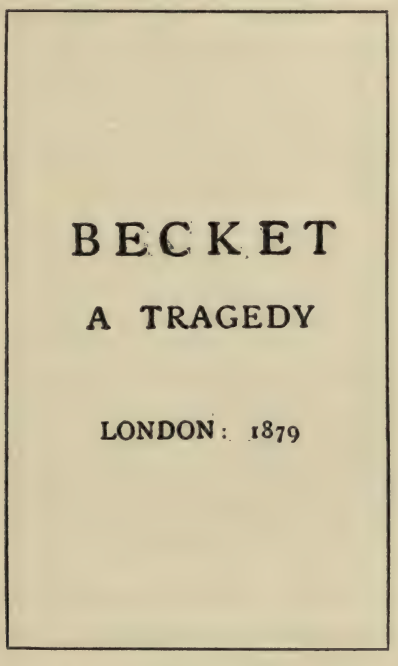
"Faded every violet, all the roses."

These lines were never included by Tennyson in any edition of his works, but are reprinted in the *Memoir*.

BECKET, A TRAGEDY. London, 1879. 12mo, binder's cloth, uncut.

Collation: Half-title, title and text, pp. 1–123.

This was the second of Tennyson's three plays treating of important periods of English history, and


BECKET

A TRAGEDY

LONDON: 1879

which he called his "historical trilogy." In this one he aimed to portray the struggle between the Crown and the Church.

This first privately printed edition is the rarest of all the author's privately printed plays. Only some

BECKET, A TRAGEDY, 1879—*Continued*

three copies, outside of the copyright copies, are known to exist. The reproduction of the types of the title-page herewith is the exact size of original although the title leaf itself measures 7½x5 inches.

William Allingham records in his diary, under date of August 5, 1880, that Tennyson said to him:

"I gave Irving my 'Thomas à Becket'; he said it was magnificent, but it would cost him £3000 to mount it: he couldn't afford the risk. If well put on the stage it would act for a time, and it would bring me credit (he said), but it wouldn't pay. He said, 'If you give me something short I'll do it.' So I wrote him a play in two acts 'The Cup.'"

While the play was written as early as 1879 and printed in that year, it was not published until 1884. A comparison of the text of this private issue with that of the published edition of 1884 shows a large number of variations. The play, as originally written was, apparently, too long for production on the stage, and when the acting edition was printed for Irving's consideration it was considerably condensed. When finally published the passages which had been cut out were restored. The 1884 edition, therefore, contains more matter than this 1879 edition. While the principal differences between the two texts are brought about by this condensation there are other differences which seem to point to an effort at revision and improvement on the part of the author. These changes or revisions are more numerous in the first part of the play than in the later scenes. The private edition is without dedication.

Some of the longer passages which occur in the

BECKET, A TRAGEDY, 1879—*Continued*

1884 edition but not in that of the 1879 are the following. The page numbers refer to the 1884 edition:

Page 18. Herbert's speech beginning "I left him with peace on his face."

Page 93. The latter part of Henry's speech beginning "I am not worthy of her."

Pages 113–114. All of Walter Map's speech except the first two lines and the last three lines. This speech in the 1879 edition reads:

"Nay, my lord, take heart; for tho' you suspended yourself, the Pope let you down again. I hate a split between old friendships as I hate the gap in the face of a monk; it will swallow anything. Farewell."

Page 115. All but the first two lines of Becket's speech.

Pages 132–138. All of Act III, scene III, from the beginning to and including the first line at top of p. 139. "Re-enter Henry and Becket" reads "Enter Henry and Becket."

Pages 143–146. All of the dialogue between Becket and Walter Map, which finishes Act III.

Page 162. Lines 3 to 10 of Eleanor's speech. Line 3 in the 1879 edition reads:

"My gracious lord, you have spoilt the farce."

Page 163–165. All of the dialogue between Eleanor and Fitzurse which ends Scene II, Act IV.

Page 195. All but the first two lines of Becket's speech.

These are the longer passages. There are, however, many other minor elisions varying in length from a word or two to several lines.

Only two full lines are found in the edition of 1879 and not in that of 1884. These are both in Act I, Scene III. They are enclosed in brackets below. The context occurs at the top of page 55 of the 1884 edition.

BECKET, A TRAGEDY, 1879—*Continued*

"*Another Templar* (*kneeling*). Father, I am the youngest of the Templars,
[Youngest and oldest we entreat thee now;]
Look on me as I were thy bodily son,
For, like a son, I lift my hands to thee."

"*Philip.* Wilt thou hold out forever, Thomas Becket?
[Are thine ears seal'd to those that call on thee?]
Dost thou not hear?"

The following are some of the most important minor changes of text. The italics, of course, are ours:

1879. But that I fear the Queen would *snatch* her life.
1884. But that I fear the Queen would *have* her life. Page 4
1879. How dost thou know *I have not wedded her?*
1884. How dost thou know *I am not wedded to her?* Page 4
1879. *Yet would I that* thou wert, for I should find
1884. *I would to God* thou wert, for I should find Page 5
1879. And this plebeian *now* to be Archbishop!
1884. And this plebeian *like* to be Archbishop! Page 21
1879. The rift that *splits* between me and the King.
1884. The rift that *runs* between me and the King. Page 29
1879. I do think the King
Did urge thy election, and why not?
1884. I do think the King
Was potent in the election, and why not? Page 29
1879. I *cast* myself asunder from the King.
1884. I *gash* myself asunder from the King. Page 30
1879. 'Tis now you are *as winter* to all women,
1884. 'Tis now you are *midwinter* to all women. Page 41
1879. Take heed, lest he *should crush* thee utterly.
1884. Take heed, lest he *destroy* thee utterly. Page 45
1879. A *mete* place for the monies of the Church,
That be the *rightful* patrimony of the poor?

BECKET, A TRAGEDY, 1879—*Continued*

1884. A *fit* place for the monies of the Church,
That be the patrimony of the poor? Page 49
1879. *I have one master*—he—my lord the King.
1884. *Are ye my masters*, or my lord the King? Page 50
1879. When every baron *dip't* his blade in blood;
1884. When every baron *ground* his blade in blood; Page 58
1879. False to himself, but *doubly* false to me!
1884. False to himself, but *tenfold* false to me! Page 61
1879. A *loyal* traitress to thy royal fame
1884. A *faithful* traitress to thy royal fame Page 91
1879. —and something
Which I had yet to say will so much vex thee.
1884. —and something
I had to say—I love thee none the less—
Which will so vex thee. Page 95
1879. Map *rails* at Rome. I all but hold with Map.
1884. Map *scoffs* at Rome. I all but hold with Map. Page 114
1879. *Small* peace was mine in my novitiate, father.
1884. *Scant* peace was mine in my novitiate, father. Page 179

All the variations, probably several hundred, are noted in pencil in the copy of the 1884 edition in this set.

"Becket" was finally put upon the stage by Irving in 1891 and proved a success.

THE FALCON. LONDON, PRINTED FOR THE AUTHOR, 1879. 12mo, original blank buff paper cover, uncut.

Collation: Half-title, title, Dramatis Personæ and text, pp. 1–34, followed by a blank leaf.

This play was acted by the Kendals for sixty-seven nights in December, 1879, and in the early part of

THE FALCON, 1879—*Continued*

1880. It was not published until 1884. This is one of a very small private issue printed for copyright, or for the use of the actors. Shepherd surmised that there might have been a private edition for this pur-

THE FALCON

LONDON: PRINTED FOR THE AUTHOR: 1879.

pose, but he says that he never saw or heard of a copy.

In this private issue the names of the actors are not inserted in the Dramatis Personæ.

A careful reading of this private edition with the

THE FALCON, 1879—*Continued*

published edition of 1884 discovers only a single variation in the text and that of no importance.

"I thank thee, good Filippo" in the 1879 edition is "I thank you, good Filippo" in the 1884 volume (page 124).

"Pinned" in 1879 is "Pinn'd" in 1884, but "dash'd in 1879 is "dashed" in 1884. These and twelve changes in punctuation comprise all the variations in the text of the two books. Four commas were struck out and one inserted; one period was changed to a comma and one comma was changed to a period; an exclamation was substituted for a period, etc.

All these variations are noted in pencil in the copy of the 1884 edition in this set.

THE LOVER'S TALE. London, 1879.

16mo, cloth, uncut.

Collation: Half-title, title, preface and text, pp. 1–95; advertisements, 2 leaves.

We have already noted the editions of *The Lover's Tale* which appeared in 1833 and in 1869, as well as the pirated edition of 1870. This is the first authorized, published edition. As first printed in 1833 the poem contained two parts only. In 1869 a new third part was added. One section of this third part was included in the "Holy Grail" volume under the title of "The Golden Supper." In this edition of 1879 the first section of the third part as printed in 1869 forms Part III of the poem, while the portion printed as "The Golden Supper" forms a Part IV. Between these two in the edition of

THE LOVER'S TALE, 1879—*Continued*

1869 were seventeen lines, which have never yet been reprinted.

TENNYSONIANA. SECOND EDITION. LONDON, 1879. 12mo, boards, uncut.

Collation: Half-title, title, dedication and Contents, pp. i–viii; text and Index, pp. 1–208.

This second edition of *Tennysoniana*, by R. Herne Shepherd, includes, on page 52, an early sonnet by Tennyson,

"Therefore your halls, your ancient colleges,"

which had been written in 1830. Shepherd found it in manuscript on the fly-leaf of the copy of *Poems* of 1833 in the Dyce collection at South Kensington. It was never included in any authorized edition of the poet's works, but is reproduced in the *Memoir*.

This copy is one of a small issue on large paper.

BALLADS AND OTHER POEMS. LONDON, 1880. 16mo, cloth, uncut.

Collation: Title, dedicatory verses and Contents, pp. i–vi; text, pp. 1–184; advertisements, 2 leaves.

During 1877, 1878, 1879 and 1880, Tennyson contributed several of his best poems to the *Nineteenth Century*, which was edited by his friend, James Knowles, who was architect of Aldsworth. To No. 1 of the magazine, published March, 1877, he contributed a "Prefatory Sonnet." The following were contributed to later numbers; all of these were first collected in this "Ballads" volume:

BALLADS AND OTHER POEMS, 1880—*Continued*

Montenegro. May, 1877.
To Victor Hugo. June, 1877.
Achilles over the Trench. August, 1877.
The Revenge: A Ballad of the Fleet. March, 1878.
The Defence of Lucknow, with Dedication to the Princess Alice. April, 1879.
De Profundis. May, 1880.

COLLECTED SONNETS OLD AND NEW. By Charles Tennyson Turner. London, 1880. 16mo, cloth, uncut.

Collation: Half-title, title, dedication, prefatory poem, etc., pp. i–xxii; Introductory Essay and text, pp. 1–390.

To this collected edition of poems by his brother, Charles Tennyson prefixed a poem, "Midnight, June 30, 1879," written shortly after his elder brother's death. It was reprinted with "Tiresias" in 1885.

Note: The two "Child Songs," "The City Child," and "Minnie and Winnie," published in *St. Nicholas* in February and March, 1880, are said to have been printed in England as an octavo pamphlet of eight pages. We know of no copy in this country, however. The two pieces were included in the 1884 edition of *Works*.

THE CUP. London, Printed for the Author, 1881. 12mo, original blank buff paper cover, uncut.

Collation: Half-title, title, Dramatis Personæ and text, pp. 1–48.

The third, so far as we know, of Tennyson's privately printed plays.

THE CUP, 1881—*Continued*

From a letter by Sir Charles Newton, printed in the *Memoir*, it is evident that "The Cup" was at least planned as early as March, 1879, and from the extract from Allingham's diary quoted on page 70, it

THE CUP

LONDON: PRINTED FOR THE AUTHOR; 1881

would seem as if the play was finished as early as August 5, 1880, although the author's son in the *Memoir*, says that it was begun in November, 1879, and finished "late in 1880." James Knowles wrote on December 4, 1880, asking Tennyson to make an

THE CUP, 1881—*Continued*

appointment to read the play to Irving, Ellen Terry and all the company who were to play it, on Christmas Day. This appointment was kept, and according to the Memoir a few alterations from the first manuscript copy were found necessary for the stage edition. "Three short speeches for Synorix were added, Act I, Scene 3; and at the end of Act II, the quarrel between Sinnatus and Synorix was lengthened by two lines, and Camma was made to interrogate Sinnatus as to what Synorix had said, and three or four entrances were made less abrupt."

There is evidently at least one mistake in this statement. As Sinnatus was left dead at the end of Act I, and as the dialogue between Sinnatus and Synorix occurs in the early part of the third scene of that act, all of the alterations noted were evidently made in the third Scene of Act I.

Again, in the *Memoir*, under date of August, 1887, we find this statement:

"Miss Mary Anderson was acting in 'The Winter's Tale' in London and came to visit us, and signed an agreement to produce 'The Cup.' My father wrote four new lines for her, to be sung before the priestesses in the Temple:

> Artemis, Artemis, hear us, O mother, hear
> us and bless us!
> Artemis, thou that art life to the wind,
> to the wave, to the glebe, to the fire,
> Hear thy people who praise thee! O help
> us from all that oppress us.
> Hear thy priestesses hymn thy glory!
> O yield them all their desire."

THE CUP, 1881—*Continued*

Now these four lines are found in this first privately printed edition, though they are not in the first published edition of 1884. Evidently, instead of being new lines written for Mary Anderson, they are old lines restored from the earlier version.

Six additional lines not in the 1884 edition are found in the privately printed edition. Though not mentioned in the *Memoir* they were probably restored to the text at the same time. Both are found in the current editions. These lines form a part of the speech of Synorix in Act II, which begins "The love I bear to thee." The portion included in brackets below is not found in the 1884 edition (page 80).

> "Let all be done to the fullest in the sight
> Of all the Gods.
> [Nay, rather than so clip
> The flowery robe of Hymen, we would add
> Some golden fringe of gorgeousness beyond
> Old use, to make the day memorial, when
> Synorix, first King, Camma, first Queen o' the Realm
> Drew here the richest lot from fate, to live
> And die together.]
> This pain—what is it?—again?"

In this privately printed edition the play is headed above Act I, "The Cup. A Tragedy." In the 1884 edition this heading is simply "The Cup." There are a few other unimportant points of difference between the edition of 1879 and that of 1884. The page numbers refer to the published edition.

"Ay, they crown him" becomes "Ay, there they crown him" (page 65).

"She—close the Temple door," is changed to

THE CUP, 1881—*Continued*

"Temple doors" (page 81). This is perhaps a misprint as the current editions read "door." Two other misprints occur in the 1884 edition. "Mine" is misprinted "|mind" in "Some friends of mine would speak with me without," on page 28, and "Doomed" is misprinted "Domed" in the line "Doomed cities, hear," on page 71.

The other differences are only in punctuation. Six commas have been added and one struck out; one hyphen has been added and one struck out; two periods have been changed to commas and two past participles have been abbreviated by the use of the apostrophe. One parenthesis and one period have been added which were probably left out of the 1879 edition through carelessness.

All these variations have been noted in pencil in the copy of the 1884 edition in this set.

THE PROMISE OF MAY. LONDON. PRINTED FOR THE AUTHOR, 1882. 12mo, original light brown paper cover, uncut.

Collation: Half-title, title, Dramatis Personæ and text, pp. 1–74.

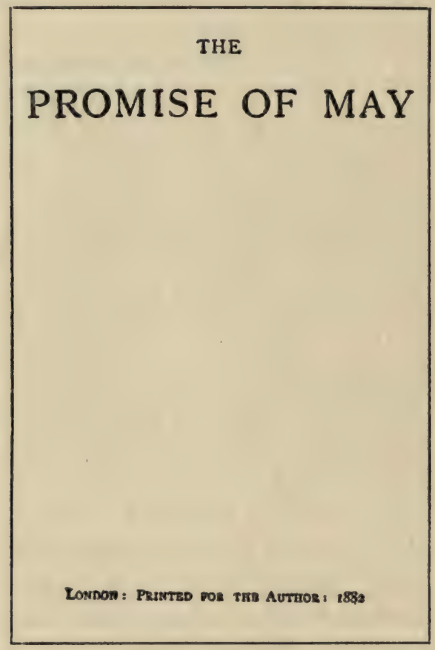
The last of the privately printed plays and, after "Becket," the rarest. It was acted for a few weeks in 1882, but was not regularly published until it was included in the volume *Locksley Hall Sixty Years After* in 1887.

A comparison of the text of this privately printed edition with that of the published edition of 1887 fails to discover any variations worthy of note. The

THE PROMISE OF MAY, 1882—*Continued*

page numbers refer to *Locksley Hall Sixty Years After*.

On page 100 "letter" becomes "letters" in the


THE

PROMISE OF MAY

LONDON: PRINTED FOR THE AUTHOR: 1882

sentence "But where is this Mr. Edgar whom you praised so in your first letter?"

On page 149 "'uns" is changed to "ones" in the sentence "Taäke one o' the young 'uns fust." This is, however, probably only the mistake of a careless compositor or proof-reader.

Four commas were struck out and six were added;

THE PROMISE OF MAY, 1882—*Continued*

one period is changed to a comma, and one period and one exclamation-point are changed to marks of interrogation; "Overwhelmed" was printed with an apostrophe "overwhelm'd" and a hyphen was inserted in "half-return'd."

All these variations are noted in pencil in the copy of *Locksley Hall Sixty Years After* in this set.

BECKET. LONDON, 1884. 16mo, original cloth, uncut.

Collation: Half-title, title, dedication, and Dramatis Personæ, pp. i–vii; text, pp. 1–213; blank, p. 214; advertisements, 1 leaf.

The first published edition. The play had already been privately printed in 1879. The principal variations between it and this first published edition have been noted on pages 69 to 73. They are all indicated in pencil in this copy. An acting edition, much condensed, was printed in 1893.

THE CUP AND THE FALCON. LONDON, 1884. 16mo, original cloth, uncut.

Collation: Half-title and title, pp. i–iii; half-title, Dramatis Personæ and text, pp. 1–146; advertisements, 1 leaf.

These two plays are here first published. They had both been printed privately as already described, "The Falcon" in 1879, and "The Cup" in 1881. The variations between the privately printed editions and this are noted in pencil in this copy. The names of the actors of the various parts, when the plays were first staged, are inserted in the Dramatis Personæ.

THE PASSING OF ARTHUR. LONDON, 1884. 16mo, original printed paper cover.

Collation: Half-title, title and text, pp. 1–24.

Separately printed for some unknown purpose and very rare. It was first published in the second volume of *Poems* in 1842. A copy brought £14 at Sotheby's in 1899. The price "Ninepence" is printed at the bottom of the front cover.

WORKS. LONDON, 1884. Vol. II, only. 12mo, cloth, uncut.

This set of Tennyson's *Works*, as published in 1884, contained seven volumes, but this second volume is, we believe, the only one containing any new poems. On pages 278 and 279 are two "Child-Songs": "The City Child" and "Minnie and Winnie," which had been written for the *St. Nicholas* Magazine, where they were first published in 1880. It is said the two poems were put in type in England at the same time for copyright purposes.

On page 302 of this volume is the first authorized reprint of the experiment in metre, "Hexameters and Pentameters," which appeared in the *Cornhill Magazine* in December, 1863. The other "experiments," which appeared in the same number of the magazine, had previously been collected in the "Enoch Arden" volume in 1864, and in *Works*, 1872.

NOTE: In *The Shakespeare Show-Book*, published in 1884, appeared a single stanza, four lines, beginning:

"Not he that breaks the dams, but he."

The lines were never reprinted in any authorized edition but are found in the *Memoir* as part of an early unpublished poem, "The Statesman."

TIRESIAS AND OTHER POEMS. LONDON, 1885. 16mo, original cloth, uncut.

Collation: Half-title, title, dedication and Contents, pp. i–viii; text, pp. 1–204, the last page unnumbered.

The following poems, first collected in this volume, had already appeared, generally in periodicals, as indicated:

Hands all Round.

First appeared in *The Examiner*, February 7, 1852. The text is here considerably altered. It was first collected in book form by R. H. Shepherd in his pirated volume published in 1870.

Helen's Tower.

Privately printed by Lord Dufferin in 1861, as described *ante*.

Prefatory Poem to My Brother's Sonnets.

Printed under the title "Midnight, June 30, 1879," in *Collected Sonnets Old and New, by Charles Tennyson Turner*, in 1880.

Despair.

First appeared in *The Nineteenth Century*, November, 1881.

The Charge of the Heavy Brigade at Balaclava.

Appeared in *Macmillan's Magazine*, March, 1882.

To Virgil.

Appeared in *The Nineteenth Century*, November, 1882.

"Frater Ave atque Vale."

Appeared in *The Nineteenth Century*, March, 1883.

Early Spring.

Appeared in *The Youth's Companion*, December 13, 1883.

TIRESIAS AND OTHER POEMS, 1885—*Continued*

Freedom.

Appeared in *Macmillan's Magazine*, December, 1884, and in *The New York Independent* probably simultaneously.

Epitaph on General Gordon.

Appeared in *The Times*, May 7, 1885.

"Balin and Balan," one of the new poems in the volume, was actually a new "Idyll of the King," though not so called in this first edition. It was, however, incorporated with the other Idylls in 1888, being inserted between "Geraint and Enid" and "Merlin and Vivien."

NOTE: The poem "To H. R. H. Princess Beatrice," which appeared in *The Times* of July 23, 1885, the day of the marriage of the Princess to the Prince of Battenberg, was printed on a single quarto sheet dated July, 1885. According to Shepherd, the copy in the British Museum has this inscription in the author's handwriting:

"F. T. Palgrave, from A. Tennyson."

The poem was included in the "Tiresias" volume published later in the same year.

To *Ros Rosarum*, a volume of selections from the poets, edited by the Hon. Mrs. Boyle ("E. V. B."), Tennyson contributed the verses beginning:

"The night with sudden odour reel'd."

Though never collected by the author in any authorized edition they are found in the *Memoir*.

The poem "Opening of the Indian and Colonial Exhibition by the Queen," was first printed for official purposes as a single quarto sheet, four pages. It was first published in *The Colonial and Indian Exhibition Opening Ceremonial*, May 4, 1886. It first appeared in book form in *Locksley Hall Sixty Years After*, published later in the same year.

LOCKSLEY HALL SIXTY YEARS AFTER, ETC. LONDON, 1886. 16mo, original cloth, uncut.

Collation: Half-title, title, dedication and Contents, pp. i–vii; half-title and text pp. 1–201; imprint, p. 202.

Besides the poem, "Opening of the Indian and Colonial Exhibition by the Queen," which appeared in various newspapers, only one of the poems in this volume had appeared in any periodical. "The Fleet" was first printed in *The Times* of April 23, 1885.

The play, "The Promise of May," which had been privately printed for the use of the actors in 1882, is here first published. The few variations between this edition and that of 1882 are noted in pencil in this copy.

CARMEN SÆCULARE. AN ODE. LONDON, PRINTED FOR PRIVATE DISTRIBUTION, 1887. 12mo, original printed stiff paper covers, gilt edges.

Collation: Half-title, title and text, pp. 1–15; p. 16 blank.

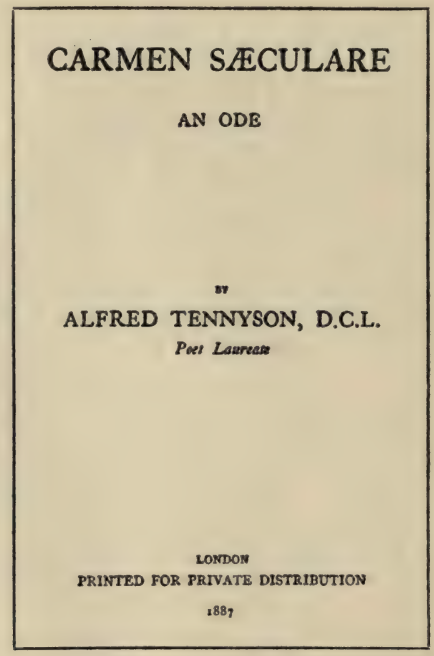
This was a "Jubilee Ode" written in honor of Queen Victoria. It was published in *Macmillan's Magazine* for April, 1887, under the title "Carmen Sæculare: An Ode in Honour of the Jubilee of Queen Victoria." The magazine issue was apparently an earlier text as there are several points of difference. This separate reprint was unknown to

CARMEN SÆCULARE. AN ODE, 1887—*Continued*

Shepherd. Mr. Wise states that only twenty copies were printed.

It includes one evident misprint:

"Make it really gorgeous,"



CARMEN SÆCULARE

AN ODE

BY

ALFRED TENNYSON, D.C.L.

Poet Laureate

LONDON

PRINTED FOR PRIVATE DISTRIBUTION

1887

evidently should be, as it is in *Macmillan's Magazine* and the current editions,

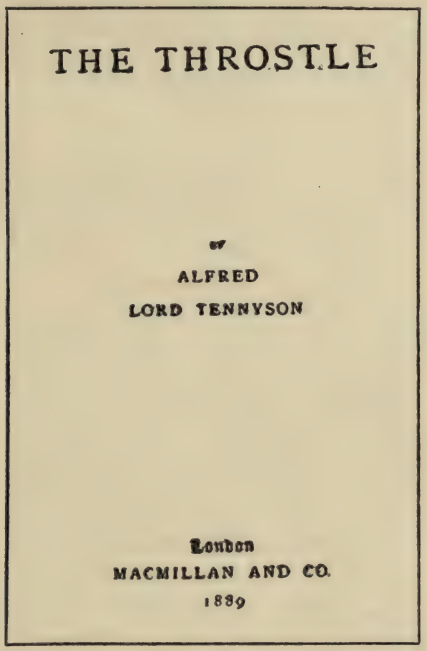
"Make it regally gorgeous."

When included in the "Demeter" volume in 1889 the title of the poem was again altered to "On the Jubilee of Queen Victoria."

THE THROSTLE. London, 1889. 16mo, red levant morocco, by Rivière.

Collation: Title, imprint and text, pp. 1–3; page 4 blank.

"The Throstle" was published in *The New York World* in this country, and in *The New Review* in


THE THROSTLE

BY

ALFRED

LORD TENNYSON

London

MACMILLAN AND CO.

1889

England, in October, 1889. This is one of a few copies printed for the purpose of securing copyright in England and perhaps for distribution among a few friends. The poem was collected in the "Demeter" volume in the same year.

DEMETER AND OTHER POEMS. London, 1889. 16mo, cloth, uncut.

Collation: Half-title, title and Contents, pp. i–vi; text, pp. 1–175.

Besides the three poems named above, "On the Jubilee of Queen Victoria," "The Throstle," and "In Memoriam William George Ward," this volume contains only a single poem which had appeared in periodical form previously. This is the poem "Vastness," which was printed in *Macmillan's Magazine* for November, 1885.

Note: Six lines "In Memoriam William George Ward," appeared in *The Athenæum* of May 11, 1889, and in *William George Ward and the Oxford Movement*, published later in the same year. It next appeared in the "Demeter" volume.

"CROSSING THE BAR" AND A FEW OTHER TRANSLATIONS. By H. M. B. Not Published, 1890. Small 4to, original printed paper cover, uncut.

Collation; Title, p. i; half-title, with verses, Contents, Preface and text, pp. 1–67; imprint, p. 68.

A series of translations of Tennyson's poem, "Crossing the Bar," with others of Wordsworth, into Latin and Greek. Privately printed and rare. This copy has a printed slip inserted: "With the Translator's Compliments."

Note: Four lines, beginning:

"We lost you for how long a time,"

were written to accompany *Pearl, an English Poem of the 14th Century*," published in 1891. They were never reprinted by their author, but are in the Memoir.

THE FORESTERS, ROBIN HOOD AND MAID MARIAN. London, 1892. 16mo, original cloth, uncut.

Collation : Half-title, title, Dramatis Personæ and half-title, pp. i–vii ; text, pp. 1–155.

One of the songs, "To Sleep," in the poem, "The Foresters," had appeared in *The New Review* for March, 1891. Another, "The National Song," is an adaptation of one which had appeared in *Poems Chiefly Lyrical*, in 1830. The choruses were rewritten.

THE SILENT VOICES. London, 1892. 16mo, polished calf, by Rivière.

Collation : Title, and text, p. 1–4, pages 2 and 4 both blank.

This poem was included in the "Death of Œnone" volume, which was passing through the press at the time of Lord Tennyson's death, in October, 1892. A few copies of "The Silent Voices," which was to be sung at the funeral, were printed separately for the purpose of securing copyright. It was also printed in the two programmes next described, both of these antedating the publication in book form.

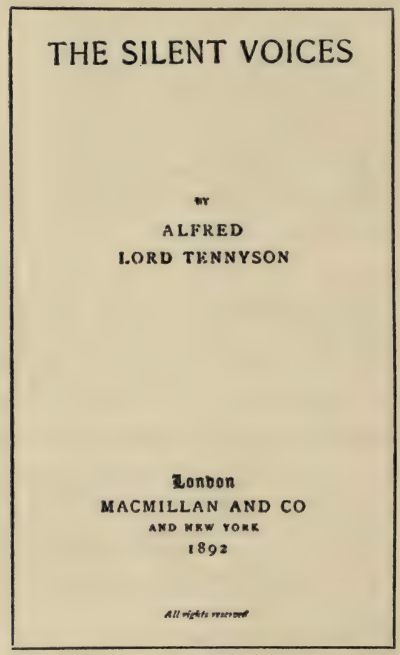
ORDER OF SERVICE at Lord Tennyson's Funeral, October 12, 1892. [Also] PROGRAMME of the Memorial Services Held at Westminster Abbey, Sunday, October 16, 1892.

Each of these programmes contains the poem "The Silent Voices."

THE DEATH OF ŒNONE, AKBAR'S DREAM AND OTHER POEMS. LONDON, 1892. 16mo, cloth, uncut.

Collation; Half-title, title, and Contents, pp. i–vi; text, pp. 1–111.

The patriotic poem, "The War," which had ap-


THE SILENT VOICES

BY

ALFRED
LORD TENNYSON

London
MACMILLAN AND CO
AND NEW YORK
1892

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peared in *The Times* of May 9, 1859, at a time when war seemed imminent between England and France, is here first reprinted with the author's authorization under the altered title, "Riflemen, Form!" Shepherd had included it in his pirated volume of 1870. Only

THE DEATH OF ŒNONE, 1892—*Continued*

one other piece in the volume, besides "The Silent Voices," described before, had previously appeared. "The Death of the Duke of Clarence and Avondale," appeared in the *Nineteenth Century* for February, 1892. There was also a large-paper edition, five hundred copies, which contained five portraits of Tennyson not in the ordinary edition.

POEMS BY TWO BROTHERS. LONDON, 1893. Royal 8vo, cloth, uncut.

Collation: Statement of number printed, half-title, title, Preface, etc., pp. i–xix; text, pp. 1–251; six leaves of facsimiles.

This is one of three hundred copies printed on large paper, and contains ten pages of facsimiles not in the regular edition. The major part of the book is a reprint of the volume printed in 1827, the first of our list. Included, however, are four poems, printed for the first time from the original manuscript:

"Come hither, canst thou tell me if this skull."
The Dying Man to his Friend.
"Unhappy Man, why wander there."
Written During the Convulsions in Spain.

ALFRED, LORD TENNYSON. A MEMOIR. BY HIS SON. LONDON, 1897. 2 vols. Royal 8vo, cloth, uncut.

These volumes contain many poems, prose passages, and letters, here first printed.

RIFLE-CLUBS. Written in 1859. Now for the First Time Printed. New York, 1899. 4to, parchment, uncut.

Collation: Half-title, statement of number printed, title, Note; half-title and text, pp. i–xix. With four leaves of facsimiles.

The copy is No. 3 of seventeen copies only printed at the Marion Press from the original manuscript. Of these seventeen, two went for copyright. The poem is an earlier version of "The War," which appeared in *The London Times* of May 9, 1859. The manuscript from which this is printed was sent to Mr. Coventry Patmore. It contains this note:

"Very wild, but I think too savage! written in about two minutes! The authorship a most deep secret! mind, Mr. P.!"

TENNYSONIANA

The most interesting item of Tennysoniana included in the set is a little book with the title:

Epilogue / to / Shakespeare's Comedy / of / "Much Ado About Nothing:" / Performed Friday, 19th March, 1830, / And printed at the request of the Performers. / Cambridge, / Printed by James Hodson, Trinity-Street. / 1830.

The little book is made up of eight pages, the last blank. A "Cast of the Characters" is on the back of the titles. Its connection with Tennyson is best explained by the following extract from the *Memoir*, Vol. I, p. 48:

"The brothers Charles and Alfred would humorously describe how 'Much Ado About Nothing' was played by their

TENNYSONIANA—*Continued*

friends in March, 1830. Kemble as Dogberry, Hallam as Verges, Milnes as Beatrice. When Beatrice sat down, her weight was such that she crashed through the couch, and sank on the floor, nothing to be seen but a heap of petticoats, much to the discomfiture of the players and the immeasurable laughter of the spectators. The incident used to remind my father by contrast of Kemble's observation to someone who was playing the part of Falstaff, 'Pooh, you should see my sister: she does Falstaff better than any man living.' My father, I may add, was famous in some parts of Shakespeare, especially in Malvolio."

The following is a short list of the other Tennysoniana included in the set:

Anti-Maud. By a Poet of the People. Second Edition, enlarged. London, 1856.

Tennyson's "Maud" Vindicated. By R. J. Mann. London, n. d.

An Index to In Memoriam. London, 1862.

Alfred Tennyson; A Lecture. By Henry Edward Watts. Melbourne, 1864.

A Study of the Works of Alfred Tennyson. By Edward Campbell Tainsh. London, 1868.

Studies in the Idylls. By Henry Elsdale. London, 1878.

Lecture on Tennyson. By Edith Herand. London, 1878.

A Key to Tennyson's "In Memoriam." By Alfred Gatty. Sheffield, 1879.

Atheism and Suicide. A Reply to Alfred Tennyson. By G. W. Foote. [London, 1881.]

Tennyson. A Lecture by T. W. Chignell. Exeter, 1881.

Mr. Tennyson's "Despair." A Lecture by Thomas Walker. London, 1882.

The Earlier and Less-known Poems of Tennyson. An Address by C. E. Mathews. London, 1883.

Tennyson's In Memoriam. A Study. By John F. Genung. London, 1884.

TENNYSONIANA—*Continued*

A Companion to In Memoriam. By Elizabeth Rachel Chapman. London, 1888.

Tennyson's "Queen Mary." A Criticism. By G. M. Brody. Edinburgh, n. d.

Vox Clamantis! The Poet Laureate. By Eric Mackay. London, n. d.

The Poetry of Tennyson. By Henry van Dyke. London, 1890.

Lord Tennyson and the Bible. By George Lester. London, [1891.]

Tennyson's Life and Poetry. By Eugene Parsons. [Chicago, 1892.]

Tennyson and "In Memoriam." By Joseph Jacobs. London, 1892.

A Sermon Preached in the Chapel of Trinity College. By H. Montagu Butler. Cambridge, 1892.

New Studies in Tennyson. By Morton Luce. London, [1893.]

Tennyson as a Thinker. By Henry S. Salt. London, 1893.

Bibliography of Tennyson. By R. H. Shepherd. Large Paper. London, 1896.

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